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Volume 47, Number 04 (April 1929)

James Francis Cooke

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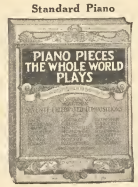

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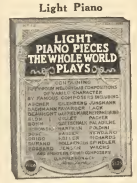

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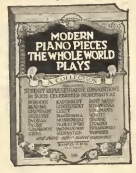
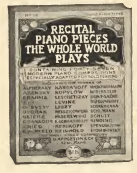
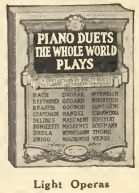


Modern Piano



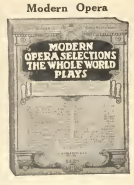
Recital Piano

Concert Piano

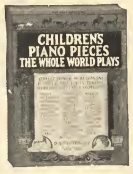


Piano Duets

Standard Dance



Modern Opera



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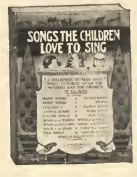
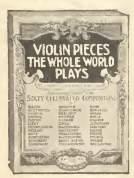


Children's Songs

Grand Operas

Light Operas



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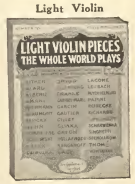

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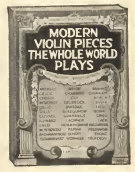

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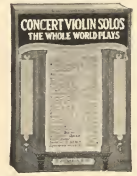
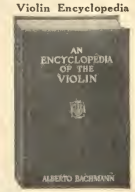


Concert Violin

Violin Concertos



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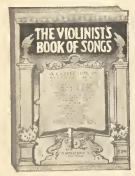
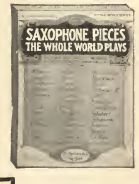


Violin Songs

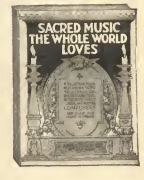
Violin Operas

Organ Music

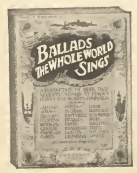
Musical Comedy



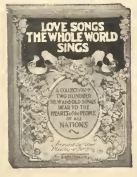
Saxophone Solos



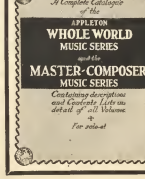
Sacred Music



Concert Songs



Folk Songs



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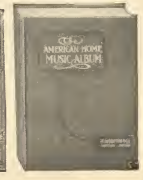

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The ETUDE MUSIC MAGAZINE
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor ..... JAMES FRANCIS COOKE
Asst'e Editor.. EDWARD ELLSWORTH HIPSHER

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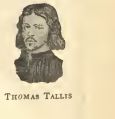
J. S. BACH

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



THOMAS TALLIS

THE BETHLEHEM BACH FESTIVAL will occur this year on May 10th and 11th. Commemorating the two hundredth anniversary of the first performance of the "Passion Music According to St. Matthew," on Good Friday, under the direction of the composer, this work will be sung on the 10th; while the "Mass in B. Minor" will have its fifth complete performance at these festivals, on the 11th. Address all inquiries to H. J. Schneller, 47 West Broad Street, Bethlehem, Pennsylvania.

J. HAROLD BROWN, of Indianapolis, Indiana, has received the Harmon Award in Music offered by the late Rodman Wanamaker for compositions by Negro composers. He received both the prize of one hundred dollars for a piano solo, "Negro Rhapsody," and a double sum for his orchestral composition, "Wade in the Water."

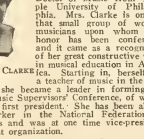
A PHILADELPHIA MUNICIPAL MUSIC BUREAU has been established by councilmanic ordinance, which has been legalized by a bill which was passed by the state legislature. Clara Barnes Abbott, nationally known as a musical organizer, has been appointed Director of the bureau. An appropriation of $96,200 is provided for the initial year's work.

THE DAYTON WESTMINSTER CHOIR, after having completed a tour of the middle and eastern states, sailed for Europe, where it will begin on April 7th, at the Royal Albert Hall of London, a series of concerts in the capitals and leading musical centers of the various European countries.

NATIONAL MUSIC WEEK is to be observed this year on May 5th to 11th. The keynote of the celebration will be "Make Music, for Music Makes Happiness." Full particulars may be had from the National Music Week Committee, 45 West 45th Street, New York City.

ALESSANDRO VESSELLA, for many years the conductor of the Royal Italian Opera, died there recently at the age of seventy-eight. He was one of the most fervid of Italian protagonists of symphonic music and contributed greatly to the advancement of musical culture by the transcriptions of orchestral music which he made for his band.

ROBERT PARKER, organist of St. Paul's Pro-Cathedral, of Wellington, New Zealand, recently celebrated his "jubilee" anniversary in that position which he assumed in 1878. Born and educated in England, Mr. Parker migrated to New Zealand in the early days, but his services were soon in such demand that he became "acclimated" and has since remained in that interesting island.



FRANCES E. CLARKE

FRANCES ELLIOTT CLARKE received, on February 15th, the degree of Doctor of Music from Temple University of Philadelphia. Mrs. Clarke is one of that small group of women musicians upon whom this honor has been conferred; and it came as a recognition of her great constructive work in musical education, of the young, action songs, juvenile plays, musical games, etc.

lic schools, she became a leader in forming the National Music Supervisors' Conference, of which she was its first president. She has been also a leading worker in the National Federation of Music Clubs and was at one time vice-president of that great organization.

JACQUES THIBAUT, PABLO CASALS AND ALFRED CORTOT, three of the most noted artists of Europe, recently gave a joint concert in Albert Hall, of London, before an audience of ten thousand people.

FREDERICK STOCK'S new *Concerto for Violoncello* had its first public hearing at the concert of the Chicago Symphony Orchestra, on January twenty-fifth, with Alfred Wallenstein, soloist of the orchestra, to whom it is dedicated, interpreting the solo part.

TWENTY THOUSAND YOUNG PIANISTS recently took part in a contest sponsored by the London *Daily Mail*. Only compositions of British composers were used, and the prizes were British made pianos to the value of about £7,000 ($35,000).

SIEGFRIED OCHS, the eminent German choral director, died at his home in Berlin on the morning of February 6th. Born at Frankfurt, on April 19, 1858, he received his musical education at the Berlin Hochschule für Musik, then under the control of Joachim, and from private teachers. He was a born choral conductor, with few peers in Germany.

THE BIENNIAL CONVENTION of the National Federation of Music Clubs will be held in Boston from June 9th to 16th. Elaborate preparations are being made, by both Boston and the organization, in order that this may mark one of the greatest accomplishments in the history of the Federation.

THE EIGHTH WURZBURG MOZART FESTIVAL will be held during the week of June 22d to 28th, and the Salzburg Mozart Festival will begin early in August.

THE COVENT GARDEN SEASON of international opera will open on April 22nd, when a series of performances of German operas, including the Wagner "Nibelungen Ring" and other favorite works of Wagner and of Richard Strauss, will be followed by a season devoted to Italian, French and Russian operas. There will be ten weeks in all.

MINNIE HAUCK

ERNEST CARTER, whose opera, "The White Bird," was presented in Germany last year, is now there collaborating with Theo Halton, the well-known German librettist, on the translation of an earlier opera comique, "The Blonde Donna; or, The Fiesta of Santa Barbara," for the German stage. Why not hear these in America?

THE FOURTH NATIONAL SCHOOL BAND CONTEST will be held in Denver, Colorado, from May 23d to 25th, according to recent announcement. This is the farthest to the West that this contest has been held, but follows the policy of the Music Supervisors' National Conference to have these events in various localities in order to emphasize their national character.

SIR EDWARD ELGAR, now seventy-one, possesses a laurel tree which typifies the growth of his fame. When, years ago, he went to Germany to conduct that memorable performance of "The Dream of Gerontius," after which Richard Strauss hailed him as "Master Elgar," his admirers presented him an immense laurel wreath. A sprig of this he planted in his garden at Hereford, where it grew and thrived; and wherever he has moved the tree has been successfully transplanted.

SIXTY-TWO CONDUCTORS of Germany recently organized an Association of German Orchestra and Chorus Leaders. They immediately declared a boycott on musical works for which publishers ask an excessive royalty. A similar boycott against scores which publishers would only rent, and not sell, was upheld by the courts.

VERDI'S MASTERPIECES, ONLY, will be performed in the theater of Busetto, Italy, if a movement, reported to have been started by Toscanini, is successful.

MARY CARR MOORE has been awarded the first prize for her song, "My Dream," and the second prize for her piano solo, "Murmur of the Pines," in the contest sponsored by the Cadman Creative Club of Los Angeles, California. Mrs. Moore and her compositions are well known throughout the Pacific States. Her grand opera "Narcissa," has been often heard on the western coast. It is based on the historic transcontinental ride of the missionary, Marcus Whitman, to Washington to thwart the transfer of our Northwest to England, and it enjoys the distinction of being the first American opera written, staged and conducted by an American woman.

DR. ADOLPH BRODSKY, internationally known violinist and teacher of that instrument, died recently at Manchester, England. He came to the United States in 1890 and was for some time leader of the Damrosch Symphony Society of New York. Then in 1895 he became principal of the Royal Manchester College of Music, which post he held till his death.

THE MUSES' MAGAZINE, in the second number of its existence, does all the way from Brisbane, Queensland, Australia, to visit our desk. Welcome! Dealing with music and all cultural life, it looks every "smart" in its dress of white and blue. A hearty welcome to this messenger from our colonies. How far antipodes! May it wax strong and prosper!

MME. MINNIE HAUCK, the first of American prima donnas to attain great international renown, died at her Villa Tribschen, near Lucerne, Switzerland, on February 6th. Born in New York City, in 1852, she received her vocal training mostly from the then famous teacher, Signor Achille Errani. After making her operatic debut in Brooklyn, in 1865, she rose rapidly to a leading place in the opera houses of America, England and the Continent, and became the greatest *Carmen* of her time.

THE FIRST ANGLO-AMERICAN SUMMER MUSIC CONFERENCE will be held at Lausanne, Switzerland, during the week of August 5th. There will be Concerts and Discussions, Sectional Lectures and Discussions, a Division Devoted to Church Music, an Open Forum, Study of Instruments, and Concerts and Informal Musicales; all these will furnish both profit and diversion to those in attendance. Full information from the Secretary, Room 1139, 70 Fifth Avenue, New York City.

THE "SLOGAN" PRIZE of one thousand dollars, offered by the Music Industries Chamber of Commerce, has been awarded to Mrs. Linnie Lewis Wilson, of Hamilton, Montana, for her slogan: "The Richest Child is Poor Without Musical Training." The judges were Frank Presbrey, advertising man; Prof. George Agnew, of New York University, and S. L. Rothafel.

A NATIONAL CONTEST OF HIGH SCHOOL ORCHESTRAS will be held at Iowa City, Iowa, on May 17th and 18th, under the auspices of the School of Music of the State University of Iowa. This will be the first of these events.

DR. MARTIN CORNELIUS BYBNER, composer, and from 1904 to 1919 head of the Department of Music of Columbia University, died at his home in New York on January 21st, at the age of seventy-four. Born in Copenhagen and educated there and in Leipzig, he attained fame as a pianist and was court pianist of Denmark when he migrated to America. He was one of our pioneers in establishing departments of music in our universities.

THOMAS TALLIS

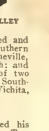
A MOTET FOR FORTY PARTS, by Thomas Tallis, the "Father of English Cathedral Music," was recently sung by the Bach Choir Society of Newcastle-on-Tyne, England. The composition is for eight choirs of five voices each. Tallis, with his contemporary composer, William Byrd, had, from Queen Elizabeth, Letters Patent for the exclusive right to print music and ruled music paper for twenty-one years, the first of its kind. He died in 1585, just one hundred years before the birth of Johann Sebastian Bach. His compositions show the early supremacy of England in part writing.

FOUR THOUSAND MALE VOICES, made up of seventy units of the Associated Glee Clubs of America, will join in a concert that will be given in Madison Square Garden, New York, on May 24th.

WALTER OTTO GOLDSCHMIDT, pianist and oldest son of Jenny Lind, died recently at his home in Upper Norwood, near London, at the age of seventy-five.

LA RAPPRESENTAZIONE DEL' ANIMA E DEL CORPO, by Cavalieri, the first oratorio known to history, was what is believed to be its first American performance at Smith College this season, under the leadership of Roy Dickinson Welch. It was first heard in the Oratorio of St. Philip di Neri in Rome, in 1600; and the *Cavalieri* derived its name from this fact. Smith College has won a unique place in collegiate history by its performance of early works for the musical stage: the first oratios were presented in dramatic form. Besides the work mentioned, it is planned to give at the Northampton college this year performances of Monteverdi's "Orpheus," Handel's "Rhodelinda" and Andre Ugletti's "Le Miroir de Jesus," none of which is believed to have been heard before in America.

A COMPLETE CAST OF A CHALDEAN DRAMA has been obtained by the joint expedition of the University of Pennsylvania and the British Museum, in their researches at Ur. The woodwork of the instrument had disappeared through decay, but the careful workmen discovered the cavities left in the soil and filled these with plaster of paris. The harp had been surmounted by a bull's head of copper, inlaid with lapis lazuli, with shell eyes and ears, and lines of white fibrous powder indicated the position of the ten catgut strings.



E. S. KELLEY

THE NATIONAL HIGH SCHOOL ORCHESTRA will meet again at Interlochen, Michigan, for a summer session of eight weeks, under the direction of Joseph E. Maddy. Edgar Stillman Kelley and other celebrated musicians and leaders will visit the camp and inspire the young players by acting as "guest" conductors of both rehearsals and concerts. As an outgrowth of the movement, an All-South-ern High School Orchestra of one hundred and fifty members met and played at the Southern Conference of Music Supervisors at Asheville, North Carolina, on the first week of March; and a Southwestern High School Orchestra of two hundred members will appear at the Southwestern Supervisors' Conference at Wichita, Kansas, during the first week of April.

FELIX WEINGARTNER has completed his sixth symphony. It is to be known as "La Tragica" and is in four movements. The second of these movements is developed from the sketches which Schubert left as having been intended for the third movement of his "Unfinished" Symphony.

(*Continued on page 327*)

Some Hints on Advertising

By PATRICIA RAYBURN

NEWSPAPER advertising is undoubtedly the quickest and most popular method. The keynote of this should be dignity and simplicity, since music is one of the greater arts. For this same reason there should be no boasting; rather, the advertisement should be limited to a statement of the essential points. If the teacher is established in the community, his name is sufficient; if he has a reputation to make, he should mention the musical college from which he graduated or where he studied.

Naturally, the endeavor is to reach the parents of eligible children. In one city there appears each Thursday a half-page of school news which is written by and about the pupils of the public schools and which naturally receives careful reading from both parents and children. Here it is that one clever music teacher placed her "ad." Another good location is on the Home Page, a portion of the paper which usually receives careful reading—from the feminine contingent, at any rate.

Other good locations will suggest themselves. If the "ad" is to be so advantageously placed, however, it must be put in the hands of the publisher in plenty of time.

There are other ways. The same teacher has a neatly printed stiff card about postcard size, with a blank space below the business heading. In this space she writes a personal message, which she mails to parents of prospects. For instance, she knew one child who impressed her as the musical type. So she wrote the following to the little girl's mother: "Your little daughter, Jane, is indeed the type which could gain much from music, and she is now at the age when a start could most advantageously be made. Shall I call and talk it over with you? Or, if you prefer, I am in my studio on———street from two to five P. M., Tuesdays, and shall be glad to see you there."

"Sincerely."

Care was taken to vary the note and its tone to suit the child and his parents. And there is an individual touch about these short personal messages, which gains interviews and pupils in a most gratifying manner.

A personal letter to the parents is likewise invaluable in cases where the advantages of a musical education are to be set forth. The publishers of THE ETUDE have prepared a number of letters for the use of teachers who desire convincing messages to parents upon the need for music education of a high type. These letters are already typewritten on fine stationery and may be purchased with the teacher's imprint, together with envelopes, for a nominal price.

House of Accuracy

By RENA IDELLE CARVER

IN DEALING with pupils in the intermediate grades of advancement we often find them unwilling to take pains. Unobservant of details, they have nevertheless reached the point where the glories of the way are opening to them. Yet their fingers are reluctant to "make haste slowly."

Many fine articles have been printed on studying pieces at least four times as slowly as they are marked. Slow practice is always advised. One student secured a glimpse of the truth when the Bureau of Standards, with its business of standardizing and measuring, was explained to him.

Accurately measuring everything under the sun is a romance and a magic story of infinitesimal things. It is amazing to think that the millionth part of an inch is of more importance than a yard in the every-day life of us all.

"So one measure accurately played is better than 10,000 pages skimmed over," he said thoughtfully. "Or one page or exercise done well is more useful than millions of pieces run through."

"Well, here is the scale of D in four-four time to be played in half, quarter, eighth, sixteenth and thirty-second notes. Now, if I set the metronome slowly enough I can get that. I said I couldn't, but if I put it to forty it seems as though I could."

He set to work and watched everything closely. After getting it correctly at slow tempo he noticed that he did not have trouble with the faster time.

Then he started his little Bach prelude and took it eight times as slowly as marked, giving care to details. He surprised himself by going through without an error.

"That was another thing I thought not worth while, but it makes good sense even at that snail's pace. Believe I can have this right up to time in two weeks!" he declared as he folded his music satchel.

Learning Rapid Note-Reading

By W. L. CLARK

1. LEARN notes for right-hand playing before attempting those for left.
2. Take extra drill on notes for left-hand playing.
3. Read aloud the notes in an exercise before attempting to play them.
4. Drill on exercises involving both hands.
5. Watch out for the grouping of notes into phrases.
6. Locate as many notes of the same kind as possible, in a given selection, in a given period of time—such as locating all the "A's" or "C's" in a composition.
7. Do not let a day pass without playing something at first sight.

Accent

By LE ROY V. BRANT

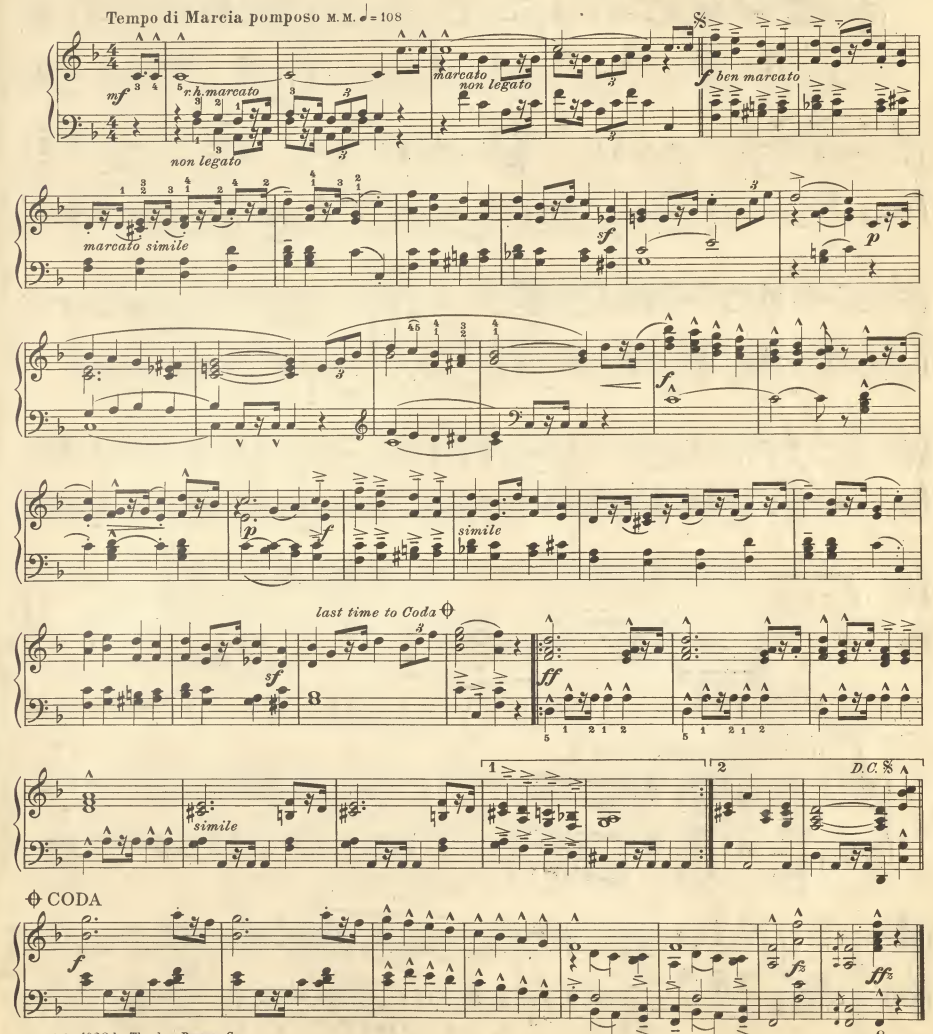
THE average student, even though he has studied several years, does not know the difference between ⅔ and ¾ time or between ¾ and ⅘. This is truly regrettable, and it would appear that the teacher who is endeavoring to do really excellent work would explain the matter of primary and secondary stresses. Brahms, that greatest of all masters of dramatic rhythms, obtains many of his most striking effects by such subtle means. Rhythm is the very heartbeat of all music.

FASCINATING PIECES FOR THE MUSICAL HOME

MARCH OF THE ARCHERS

In rugged old English style. Grade 3.

MONTAGUE EWING



Other Music Sections in this issue on pages 281, 289, 321

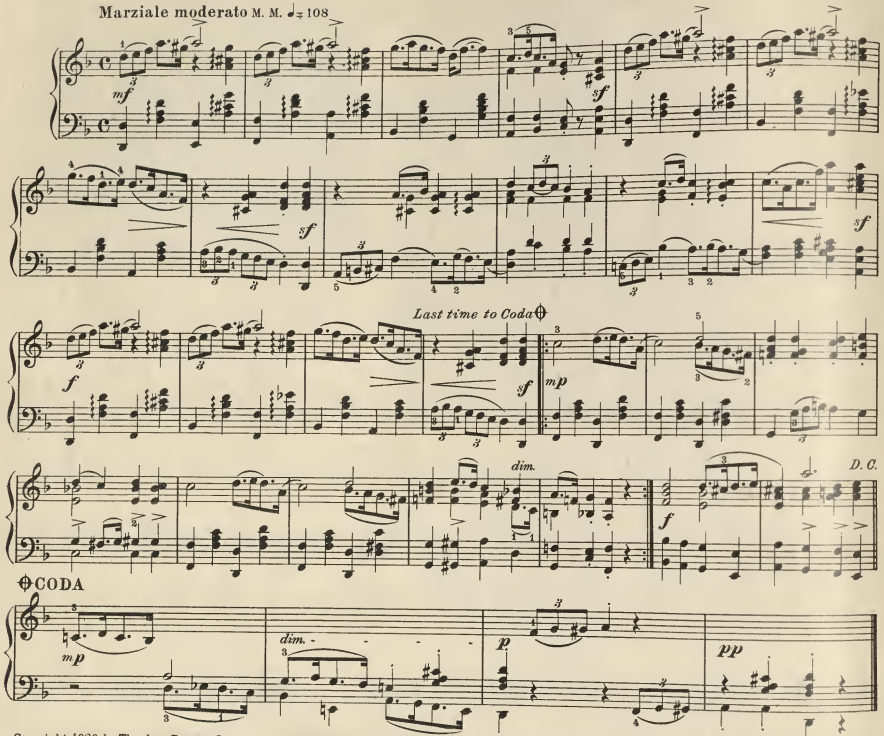
A rollicking Southern dance. Grade 3.

ON THE LEVEE

DANCE

MAURICE ARNOLD

Marziale moderato M. M. ♩= 108

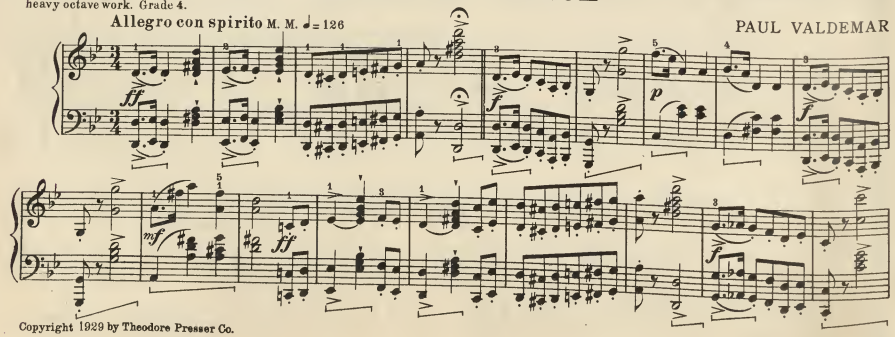


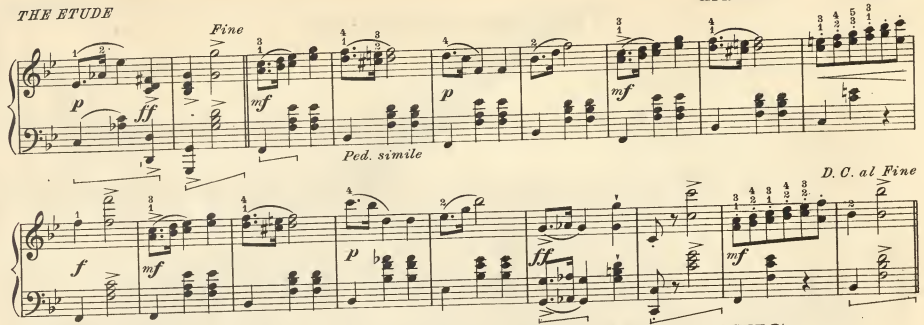
A good display piece with heavy octave work. Grade 4.

TUSCANY DANCE

PAUL VALDEMAR

Allegro con spirito M. M. ♩= 126



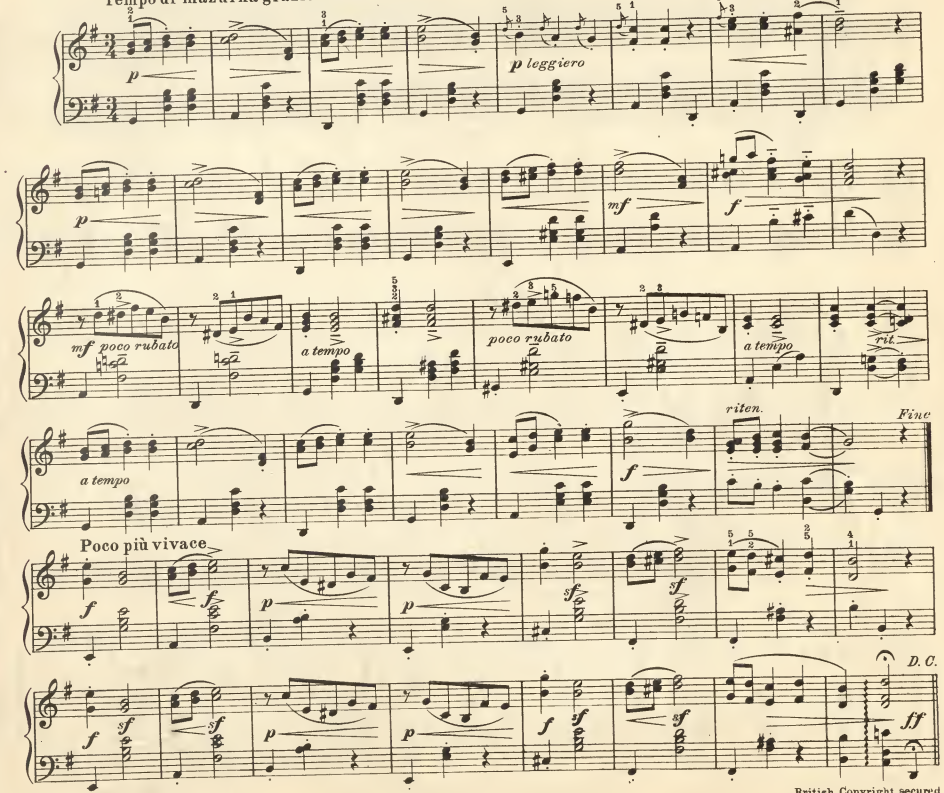


A graceful little drawing-room piece. Grade 3.

TRIPPING THROUGH THE MEADOWS

A. L. BROWN, Op. 82

Tempo di mazurka grazioso M. M. ♩= 126



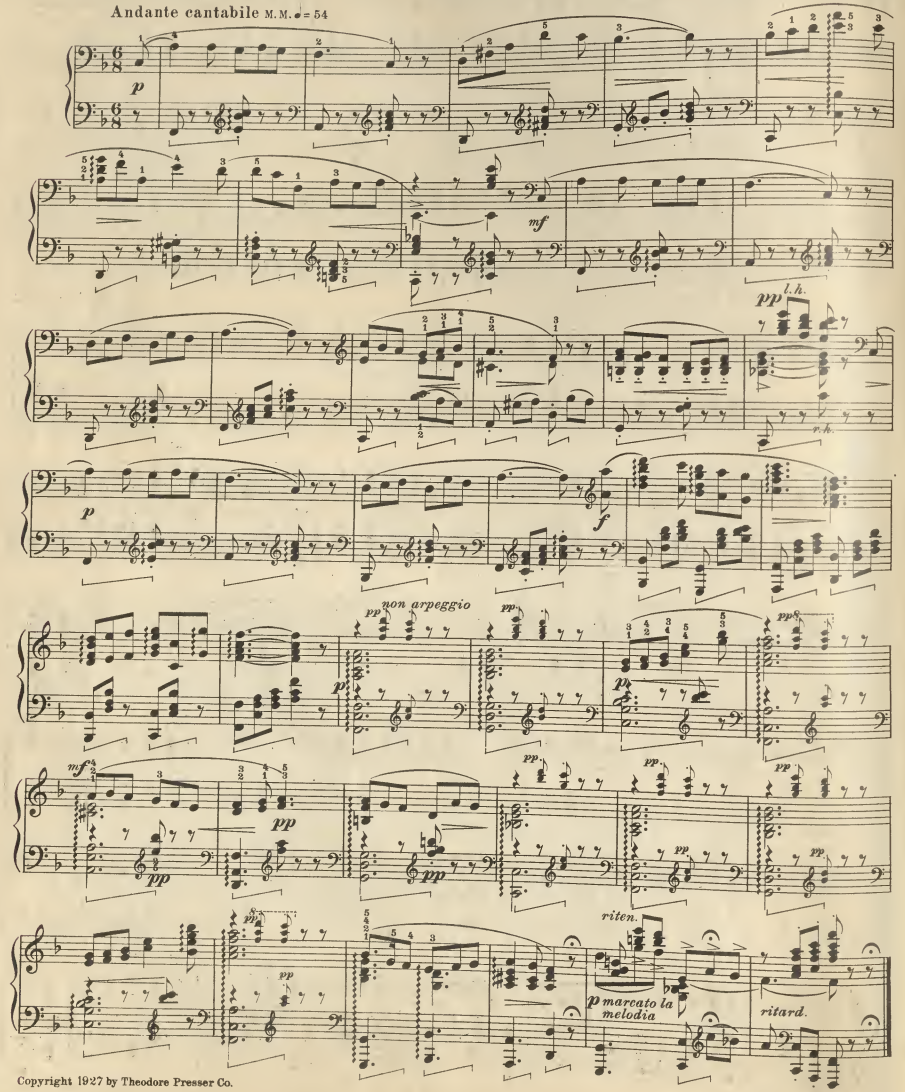
DREAM PICTURES

MELODY

ORA HART WEDDLE

In the singing style. Grade 3.

Andante cantabile M.M. ♩ = 54



Can You Tell?

GROUP No. 23

1. What is a *Clef?*
2. Which is the oldest music publishing house still in existence?
3. Would E-natural be a diatonic tone in the key of F-minor?
4. Write a sixth of a beat in ¾ measure.
5. In what year was the Boston Symphony Orchestra founded?
6. What is the difference between a *Relative Minor* and a *Tonic Minor* key?
7. What was the first music book printed in America?
8. Of what word is *mf.* the abbreviation, and what does it mean?
9. What is a *Rest?*
10. What composer was called "Papa" by what other great composer?

TURN TO PAGE 320 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

The Charm of Musical Biography

By H. EDMOND ELVERSON

BIOGRAPHY will forever possess a charm for the reader and the student, for in it there is always the potent appeal of human interest. In the accomplishments of those who have led in their field of action there will be always found the mainspring of inspiration for the one with a goal in view.

One of the surest ways of interesting children in their musical studies is by making them acquainted with the lives and characteristics of the composers whose works they are about to study. Especially will they be interested in anything pertaining to the childhood of these geniuses.

What young musician has not been thrilled if allowed to know the story of the young Handel who, when but seven years of age, started out to follow on foot his father's carriage when he was going on a visit to an older son who was in the employ of the Duke of Saxe-Weissenfels—how he was discovered and taken into the vehicle, how on reaching the palace the boy soon found his way to the chapel organ and played in such a manner that the nobleman sent for the father and advised his cultivating the musical talents of the son.

By the introduction of such materials into lessons, the imagination of the student is fired and he is spurred on to higher and greater aims. The wide-awake teacher is always on the lookout for anything which will add a spark to the fires of the young student's enthusiasm for a broader view of any feature of his art. It is only by such means that his greatest possibilities will be developed.

In order that our readers may have an opportunity to acquire an interest in the lives of the creators of our great musical art, THE ETUDE is now issuing a "New Gallery of Musical Celebrities" supplementary to the one which was so enthusiastically received some fifteen years ago. In this "New Gallery" there will be introduced much fresh material relating to the older masters; and, of course, there will be additions of those who have "made their mark" on the road to fame since the former series was discontinued.

Teachers are herewith furnished a potent means of increasing the relish of their students for all their musical studies. The self-help student will find this a ready encyclopedia of reference and especially valuable because in it will be included portraits and biographical sketches of many a musician who has not yet found his way into the written annals of our art, to which death seems all-too-often the necessary key for an opening of the gates. Nothing that the most painstaking research can accomplish will be spared from the making of this "Gallery" to be a unique collection of the most authentic portraits of these notables and of the most reliable data connected with their lives and achievements. Preserved, it will become an invaluable book of reference.

When Pupils Choose Their Own Music

By SARAH A. HANSON

"I BROUGHT along a new piece. Mother found it in the attic when she cleaned house and she wants me to learn it." Yes, this occurs at times.

Not knowing which pieces are suited to them, nor which are in line with their present course of studies, pupils, for economic or sentimental reasons, will bring a piece of music with the firm purpose of learning that and no other. A patient would hardly think of prescribing the medicine for his particular case. Then why do pupils place themselves in the teacher's hands and forthwith refuse to be teachable?

Of course, the teacher should consult the likes and dislikes of the pupil and allow an occasional composition to be chosen by the child himself. But the final judgment should always be left to him who is able to judge—to the competent teacher.

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

Playing for Others

A NUMBER of letters from discouraged mothers, on the subject of "Playing for Others," have been received. The complaint is made that the child when "playing for company" makes mistakes and stumbles in compositions that it will play perfectly at the practice period or in the studio.

The problem of playing for others is one that every mother should work out for herself after carefully studying the temperament of the particular child. Undoubtedly many young children in so performing actually suffer. Especially is this true if "the others" are adults. Most children play for each other in a natural and unaffected manner and without nerve strain. They meet in the studio and are accustomed to being listened to by other children; hence there is no fear or thought of failure connected with the performance. However, the opposite is almost certain to be the case with children studying with a private teacher who uses a small studio in her own home and who for lack of room has pupils perform only at recitals. Studying under such conditions with few opportunities to play before adults they are naturally nervous when confronting the "grown-ups" and should therefore not be expected to acquit themselves creditably.

Such children need sympathy and understanding. The mere fact that a child "plays her pieces perfectly at practice time and in the presence of her teacher and the family" and fails before guests proves it to be a case of "nerves" because of the unusual conditions. Such children are distracted, cannot concentrate, lose their poise and consequently "forget and stumble."

A Cure for Nerves

THE WISE thing to do with these children is to put them in a school of music where they will have the advantage of *frequent* public recitals and the spur and competition of many other children all playing in public to audiences made up largely of adults. Moreover they should be encouraged by frequent reminders to listen to their own playing, especially when it is being done from memory with the mind relieved of the task of watching notes and expression marks. The listening habit encourages concentration, which in turn lessens the tendency towards nervousness.

The wise parent must exercise much tact and tenderness to avoid unhappiness and the awakening of a dislike for music-study in the heart of the child. The pursuit of music should be a joyful experience, and any association of unpleasantness with its practice should be avoided. Never should it be used as a means of punishment. That this is frequently done is sufficient explanation for so many children discontinuing music as soon as they reach any degree of self-assertion. They remember the practice hour and the enforced "playing for others" as seasons of drudgery and humiliation and therefore get away from the hated occupation as soon as possible.

The mother must remember that no one is quite as interested in your child's musical progress as she is and that the performance of the average child is not interesting to the average adult. The child who is having the advantage of music study should be made to feel a responsibility in assisting in the entertainment of guests by playing in the home when so requested, without fussing or pouting about it. But all children should get their training for public performance at the open recital where the hearers are free agents, not helpless victims.

The Futility of Force

MUSIC should put joy into life. If the mother wants her children to love the art she must be wise and forbearing, and until they have overcome the fear and anxiety of playing for others—which result must be brought about by patience and understanding on her part, with the intelligent coöperation of the teacher—she must not deliberately force them into failing in the eyes of others. For she is thereby developing an inferiority complex in them which may follow them through life and defeat the thing she most desires. Let the mother examine herself carefully and make sure that it is not vanity or self-glorification that prompts her when she insists upon pushing her children into the limelight against their inclinations.

After all, the remedy is simply this: teach the children to listen to their own playing; be tactful and patient; if you are satisfied that it is nervousness that induces failure, ask them to play for others only when the conditions are favorable and non-irritating; and lastly, be absolutely certain of sympathetic and interested hearers.

"It has been the purpose of music to increase the joy of the world. At the sound of music cares and distresses are overborne, and the soul is set adrift on a tide that flows toward radiant horizons. And this triumph of the soul of which music testifies is no mere distraction, bringing false comfort by concealing the truth. It imparts strength because its majestic movement tells of tireless power; it opens vistas of hope because its golden tones bear no trace of the discordant sounds of earthly struggle and lamenting."—EDWARD DICKINSON.

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by

A. S. GARBETT

Symphony Audiences, A. D. 1791

THOSE who stroll into a modern concert hall a few minutes before the symphony starts and settle down in plush seats no less comfortable than those in the limousine which brought them and, after the concert, will take them away, have little idea of what concert-going was like in 1791. This was the year Haydn went to London and started the fashion of symphony concert-going. His concerts were given in Hanover Square Rooms, at that time the principal concert hall in London.

"It was the day of the Sedan chair," Cuthbert Hadden reminds us in his life of Haydn, "when women waddled in hoops, like that of the lady mentioned in the *Spectator*, who appeared 'as if she stood in a large drum.' Even the royal princesses, were, in Pope's phrase, 'armed in ribs of steel' so wide that the Court attendants had to assist their ungainly figures through the doorways. Swords were still being worn as a regulation part of full dress, and special weapons were always provided at a grand concert for the use of the instrumental solo performers who, when about to appear on the platform, were girt for the occasion by an attendant known as the 'sword-bearer.'"

In addition, of course, the men in the orchestra and audience alike wore enormous wigs and the concert audiences were ill-ventilated. If lights were needed, torches, candles or ill-smelling and smoky lamps were used. Gentlemen were addicted to snuff, and the angelic music of Haydn's early symphonies was punctuated with sneezes artificially engendered as a sign of good breeding. Ladies sniffed delicately at sachets, and imagination suggests that with every movement their hoop skirts jingled with a metallic clatter.

"Schubert's Poems"

UNDER the above title authors of Schubert's songs come in for an interesting review by Richard Capell in the English "Monthly Musical Record." Schubert was apparently far more careful about choosing verses to set to music than was indicated by his usually setting Shakespeare's *Hark! Hark! The Lark!* on the back of a bill of fare in a restaurant.

"Schubert had a simple but clear view of the poetry he wanted for his music," says Capell. The innuendo in the saying about the bill of fare is that, out of the abundance of his music, he set any text that happened to lie in his way quite uncritically. How little true this is can be seen from the fact that tradesmen's catalogues were, after all, accessible to Schubert in 1820 as they were in 1920 to Darius Milhaud who actually did choose to set to music a nursery-gardener's price list.

"The text of seventy-three of Schubert's songs is by Goethe—Goethe, the overtowering poet of German literature. There are not nearly so many settings of any other poet's work. Schubert's texts are by about eighty-five different writers. These include all but a very few of the German poets he could have known. By some accident, he set no verses of Eichendorff, the pleasing lyrical poet whom all the world knows through Schumann's songs; and it was by accident that he luckily alighted, only a little before his death, on half a dozen of young Heine's lyrics, to the great enrichment of music.

"If a great deal of the verse in Schubert's songbooks is naive and poor, the reason is in part to be found, surely, in the fact that German literature simply had not the provision to supply the child or genius."

Wagner on the Pleasures of Work

PERHAPS no man ever worked harder than Wagner, and some sayings of his collected by Henry T. Finck indicate that in labor lay his greatest if not his only real happiness. Here are some of them:

"More and more I am becoming convinced," he writes to Liszt, "that men of our type must really be unwell except in moments, hours and days of creative excitement; but then, it must be admitted, we enjoy and revel more than all other men."

"If I had to get up some morning without being allowed to continue my music, I should be unhappy."

"Work is the only pleasure remaining to me; for that reason I work too much."

"Talking, letter-writing, business-complications—these are my life-foes; undisturbed, peaceful creation and work are, on the contrary, my life's preservers."

"So long as I work I can deceive myself, but as soon as I give myself up to recreation I can no longer deceive myself, and then my wretchedness is simply terrible."

Berlioz, A "Talented" Critic

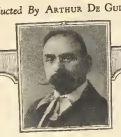
GEORGE ELIOT, famous woman novelist of the Victorian age, visited Weimar in the days when Liszt was at his prime. She writes of her experiences charmingly.

"About the middle of September (1854) the theater opened," she says. "We went to hear 'Ernani.' Liszt looked splendid as he conducted the opera. The grand outline of his face and floating hair was seen to advantage as they were thrown into the dark relief by the stage lamps. Liszt's conversation is charming. I never met a person whose manner of telling a story

(*Continued on page 303*)

QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD



NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

Tonic Harmony and Dominant Harmony.

Q. *What is the outstanding difference between tonic harmony and dominant harmony, that is to say, between chords constructed on the key-note and chords constructed on its perfect fifth?*—C. F. L., London, Ontario, Canada.

A. (1) Tonic harmony, consisting of a triad or chord of three notes (the tonic, its third and fifth) only, without any dissonances or discords, is not susceptible of much variation other than its two inversions; whereas dominant harmony, consisting of the dominant and several series of superposed thirds—the dominant seventh, ninth (major and minor), eleventh and thirteenth (major and minor), all with their respective inversions and resolutions, supplies the necessary contrast and frequent variation and change of color which render music so captivating to the ear and mind. (2) Dominant harmony is the chief factor in modulation; tonic harmony may plunge into a new key, but it does not modulate.

Violin Teachers and Teaching.

Q. *My son, aged 12, has been studying the violin for over a year. His teacher employs a system which appears unsatisfactory, viz., he plays through each exercise with the pupil at the lesson and does not allow the pupil to play it alone. Thus it seems that the pupil has little opportunity to discover or correct any errors. What is your opinion? Is it the method most generally followed? What other method can you suggest that is commonly employed?*—Sea Cliff, New York.

A. The teacher must have some special reason for adopting this method and, in order to understand it, it would be necessary to see and measure the pupil's mentality. The only thing for you to do is to obtain the best teacher available; then abide by his decision and give him your moral support in all relating to his teaching, avoiding all criticism which might tend to weaken the teacher's influence with the pupil.

The Meaning of G. P.

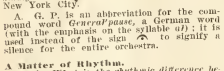
Q. *While studying Haydn's symphonies I came across the letters "G. P." Will you kindly tell me what they mean?*—Sophie, New York City.

A. G. P. is an abbreviation for the compound word *General pause*, a German word (with the emphasis on the syllable *all*); it is used instead of the sign 𝄐 to signify a silence for the entire orchestra.

A Matter of Rhythm.

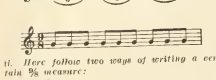
Q. 1. *What is the rhythmic difference between nine eighth-notes in a 9/8 measure and three triplets in a 3/4 measure? Since the accents seem to be the same, what induces the composer to choose one instead of the other?*

Ex. 1



2. *There follow two ways of writing a certain 9/8 measure:*

Ex. 2



Which is preferable?—R. G. H., Los Angeles.

A. 1. There is no rhythmic difference. The composer is governed by the general rhythmic structure of the movement. 2. The first is preferable and more correct, because the second and third of the measure is plainly indicated by the tied note; whereas an inexperienced player or a superficial observer might interpret the second as a measure of 3/4 time, with two quarter-note beats to the half-note, one beat of a quarter-note (and the accent) to the following two eighth-notes, and the last three notes a triplet. As you have written it, it would generally be understood as 3/4 time: 2 ♩. beats to the half-note, one ♩. beat to the two eighth-notes and a triplet for conclusion (see answer to "M. H. L.").

A Few Minor Signatures.

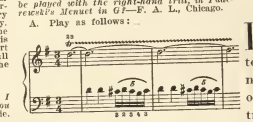
Q. *Will you kindly inform me as to the signatures of the G♭ and C♭ minor scales, also the D♭ minor scale?*—Q. E. O., Sanford, Virginia.

A. Do you really mean the names you have mentioned? Or do you mean their relative minors? There are no such *minor* signatures as G♭ minor, C♭ minor, and D♭ minor, because each minor key-note (or *la*) is a minor third below its *do* (or major key-note). But the *do* of G♭ minor would be E♭♭ (or *do* in the major key of *nine flats*, which, if it existed, would be the signature of G♭ minor); in like manner, the *do* of C♭ minor would be E♭♭ or the key of *ten flats*; and (iii) the *do* of D♭ minor would be F♭, the key of *eight flats*. While these keys might occur in the course of a composition, their signatures are never employed because their enharmonic keys are used instead. That is, F♭ or eight flats is the key of E or 4 sharps, and so forth. If you intended to ask for the *relative minors* of the keys you have named, the answers would be: E♭ is the relative minor of G♭ major, signature, 6 flats; A♭ is the relative minor of C♭ major, signature, seven flats; B♭ is the relative minor of D♭ major, signature, five flats.

Left-hand Turn Accompanying Right-hand Trill, "Menuet in G," Paderewski.

Q. *How should the ∞ in the left-hand be played with the right-hand trill, in Paderewski's Menuet in G?*—F. A. L., Chicago.

A. Play as follows:



What to Do to Read Readily.

Q. *Please tell me what will help me to read music faster? I have practiced some pieces very much and yet cannot play fast enough. Would it help me to study the notes before playing the pieces?*—Florence S., Buffalo, New York.

A. Decidedly! Read your pieces away from the piano before playing them. Analyse them. Examine the modulations, the keys passed through. Examine the construction of the various chords. Endeavor to read aloud, in time, the various melodic phrases. Study the phrasing, by means of the slurs and rests. Above all, learn and practice solfeggio, *sol-fa-ing*, daily as much as possible. If you study these points constantly, with increasing concentration, you will soon acquire reading at sight.

How to Pronounce "Aragonaise."

Q. *I should like to know how to pronounce "Aragonaise" from the opera "Le Cid," by Jules Massenet? Is this a French title? What is its meaning? 11. What is a good explanation for a "theme ending."*—Zella B., Kansas City.

A. Pronounce: Arrah-go-naze" (stress on "naze") meaning a female inhabitant of Aragon, a north-eastern province of Spain, whose capital is Saragossa. In the middle ages it was an independent kingdom, afterwards united to Castille, in 1479. The word is Spanish with a French termination. II. "Theme" is the subject or a subdivision of the subject of a composition. A "theme-ending" is the termination of the theme, not necessarily consisting of notes of the subject but a species of short "tag."

Why are There "Repents" in Various Pieces?

Q. *The question of repeating certain parts of music has occurred in our music class, but we cannot find any definite reason for repeating. Would you kindly supply it?*—M. C., Bridgewater, Pennsylvania.

A. A complete answer to this question would necessitate an article of greater length than is provided for in the space allotted to these two columns. Your music class is, therefore, advised to study "The Homophonic Forms of Musical Composition," by Percy Goetschius; "Musical Forms," by E. Pauer; "Musical Form," and "Applied Forms," by Ebenezer Prout.

The Adult Beginner

By M. E. Oliver

MANY ESTABLISHED musicians and other authorities do not hesitate to discourage an adult who, without having had previous training, wishes to take up the study of an instrument. In some respects their frowns are justified. As a matter of fact, their enumeration of disadvantages is all too true, yet that is no reason for failure. The ultimate decision as to success or failure rests with the individual and not upon any external circumstances. You are bound to be faced with problems not encountered by the younger student, but sincerity and concentrated effort will eventually overcome them.

The most trying problem of the adult beginner, one which he encounters at the very outset, is a certain amount of stiffness in the fingers and wrists, rendering even the simplest of mechanical exercises difficult. This is the problem which he is apt to find most discouraging inasmuch as his mature intellect will grasp the principles of technic and sight reading long before his unruly fingers are able to put them into practice. However, this difficulty can be overcome by diligent practice and a firm resolution to take the dry, mechanical exercises slowly and to master one before attempting the next.

By master I mean—just that. The adult beginner, in his anxiety to reach more interesting work, is too apt to rush through the elementary stages, thereby ruining his chances to lay a good foundation and paving the way for trouble and discouragement later. There are some teachers who are equally guilty of sliding over these necessary preliminaries, so fearful are they of a pupil's complaint that he is not "advancing" fast enough! Remember, the test of what you have accomplished is not the number of books you have finished, but the thoroughness with which you have mastered each step. Stiff fingers and wrists *can* be limbered, no matter what your age, if you are willing to work for that end, and the modern methods of relaxation have definitely reduced the proportions of this bugbear of the adult beginner.

Fatal Comparisons

ANOTHER disadvantage which only the adult beginner experiences is the inevitable comparison of his own struggling efforts with the performance of the finished artist. A child does not worry about this because he has not yet reached the stage where the work of other players means much to him. He delights in his own simple "pieces." They are sufficient to satisfy his as yet undeveloped taste.

The adult, on the other hand, has already heard much of the world's finest music. Though he has never played himself, he is familiar with Beethoven, Mozart and Wagner as played and sung by foremost artists and professionals. He has listened to symphonies and operas with the ecstasy of the untaught layman. Even the performances of his amateur friends have contributed their share toward making him an appreciative listener. Small wonder, then, that the monotonous tum-tum of five-finger exercises and his own stumbling rendition of even a simple selection sometimes causes him to groan inwardly and (figuratively, at least) to weep tears of bitter discouragement when he contemplates the months and years of drudgery that must pass before he can play "The Swan" or a simple minuet well enough to suit even his own ear.

These two considerations—mechanical difficulties with the hand, and the impatience of the student—are the only reasons for discouragement, and, as I have pointed out, they will disappear in time, if one is earnest and systematic. There may be other difficulties—lack of time for practice, irregularity or dearth of reliable teachers—but these things are more or less individual and are likely to be encountered by any music student. They are by no means limited to the adult beginner.

Anybody who has the time and inclination for music study should undertake it regardless of age. Nor do I think that the question of professional success has anything in particular to do with the age at which one begins to study. With the adult, as with the younger student, that concerns itself with the amount of talent, the number of hours devoted to systematic practice, and the thoroughness of the musical education.

A man of my acquaintance started to study the violin twenty-five years ago, almost as soon as he was able to hold it. He is still studying, and he can't play yet! On the other hand, one of the finest first violins in the San Francisco Symphony had passed his twenty-first birthday before he took his first music lesson. So, if you are anxious to learn to play, forget about your age and consider the more important questions of how much you wish to accomplish and how much time and effort you are willing to devote to attain that end.

Practice Hour Safeguards

By T. L. Krebs

A PIANO placed in such a position that the pupil, by a slight turn of the head or eye, can see what is passing on the street or elsewhere is likely to receive but very little of the child's undivided attention. To have a clock on the piano or in the room in which the pupil practices is unwise for similar reasons. Do not allow the pupil to leave the piano or the room to inquire if the practice-time is up. The parent should see to that.

At no time during the practice period should a pupil be called away from the piano for an errand or other trifling reason. Never should a pupil who is supposed to be practicing, that is, *studying*, be set to watching the baby or entertaining little brother during the music period. Neither should a playmate wait in or about the house or premises until the "hour is up." In short everything possible should be done to keep the child from being tempted from his work; for, even under the most favorable conditions, mental concentration is difficult for young students.

Allowing fingernails to grow to a point extending beyond the finger-tips is another distraction and should not be tolerated. A good piano touch cannot be produced with the nails coming in contact with the keys. A sympathetic touch can come only from the fleshy end of the finger.

"The sooner the technical and mechanical considerations of piano playing are absorbed and become second nature, the sooner the individual artistic sentiment will come to the fore and will lend the wings of imagination to the performance."—Moscheles.

Summer Music Schools

THE Summer Music School idea is now as firmly established in many parts of the country as are the winter schools. Indeed it is not surprising that this peculiarly American institution is now being widely introduced in Europe.

Recently a "German Institute of Music for Foreigners" has been established in the Charlottenburg Palace in Berlin, late residence of the Kaiser. There, master teachers, including D'Albert, Gieseking, Willy Hess, and others will give lessons at rates similar to American terms for instruction. The terms for the leading teachers are $400.00 for sixteen lessons. This is a somewhat different arrangement from the American School of Music at Fontainebleau, a singularly altruistic and high-minded overture upon the part of the French government and certain groups of French musicians, which has given artistic assistance to several hundred young American musicians at extremely moderate cost. The teachers serve enthusiastically for fees far below those they ordinarily receive for private instruction; and their whole attitude has been eloquent of the best in French tradition. Messieurs Decreus, Philipp, Widor, Ravel, Mlle. Boulanger and many others have won the profound gratitude of the American musical public for this magnificent display of international amity in art. There has also been established on Lake Mondsee, near Salzburg, Austria, under the travel management of Thomas Cook and Son, an Austro-American Summer Conservatory, which provides for six weeks of travel and six weeks of study under such teachers as Kienzl, Stoehr, Wallerstein, Specht, Sevcik, Weingarten, Beer-Jahn, Korngold and others. This enterprise is under the honorary presidium of Leopold Stokowski and others.

JOSEPH E. MADDY

THE ETUDE has always advocated foreign travel for music students. It has an irreplaceably broadening and inspiring effect. Thousands of American musicians cross the Atlantic annually. In the matter of study, however, our vastly increased facilities place us at last upon an equal footing with Europe; and no student should think of study abroad until the best American course has been completed.

The European Schools will take care of but a mere handful of students compared with the legions now enlisted in the profitable work of "making the Summer pay" in our own American Schools. Our splendid West, particularly Chicago, has furnished much of the initiative which has introduced this very important change in our national educational traditions. Fifty years ago most music schools were closed in summer as tight as the vaults of the Mint at midnight.

We do not know who is responsible for establishing the first successful Summer School of music, but we do know that the energy and daring of Mr. Carl D. Kinsey, of the Chicago Musical College, has in recent years contributed enormously to the movement. Dr. John J. Hattstaedt, of the American Conservatory, Chicago, has also contributed splendidly to the Summer School idea. The extraordinary number of well established and experienced institutions include the Chicago Musical College, American Conservatory of Music, Sherwood Music School, The Cleveland Institute of Music, Kansas City Horner Conservatory, Bush Conservatory, Cincinnati Conservatory, Columbia School of Music, Cosmopolitan School of Music, Lawrence Conservatory of Music, Detroit Conservatory of Music, Peabody Conservatory, Ithaca Institution of Public School Music, Ithaca Conservatory of Music, Denver College of Music, Eastman School of Music, New York School of Music and Arts, The American Institute of Applied Music, University of Georgia Summer School and Pittsburgh Musical Institute. Similar movements are conducted at Los Angeles, San Francisco, Portland, Seattle, Dallas, San Antonio and other points, though often not under the auspices of an organized school, but sponsored rather by individual initiative. These have all been helpful in placing advantages for summer study, with real masters of the art, within the financial and temporal means of thousands of students who otherwise could not possibly afford to study. We have seen the results of some of these intensive summer courses in Chicago and other western cities and can testify to their great value.

A year or so ago, while walking along the *quais* of the Seine at Paris, Mr. Rudolf Ganz said to your editor: "The Summer Musical School in America is one of the most distinctive things about our cultural advance. It is the musical leaven of the land." We are sure that at that time he had no idea that he would be the Vice-President of an institution that had been responsible for bringing much of this new movement about.

Our Summer Schools have been criticized by some as tending toward mendacious exploiting of master teachers. This is mere ignorance of the actual results attained. One of the fundamental pedagogical principles deals with the fact that the intensity of the interest and attention accelerates progress. Some students do in six weeks what under ordinary conditions might have taken them very much longer.

Strange to say, the Summer Music School has never been conducted on a very large scale in the East. Apart from the schools which have been mentioned, Prof. Clarence Hamilton's excellent school at Boothbay Harbor, Maine, has been conducted for years in a restricted field. The schools at eastern universities are not distinctly music schools in the sense of the western schools. We predict, however, that the demand will be so great that new schools will be soon started in the East.

American Summer Music Schools need fear little competition with European Summer Schools, because of the factors of time and expense for a comparatively short period of study. In the Summer every moment is valuable; rates of travel, hotel bills, and other living expenses are at the top-notch abroad. With

English-speaking master teachers of the highest rank in America, and with present American living conditions, the student who is limited for time will find that the American Schools offer practical advantages of obvious value. For the money, time and effort expended, the American Summer School can often do more for the student in six weeks than can be accomplished otherwise in much longer time.

We are proud of the fact that for twenty years we have strongly endorsed the Summer School idea. It is correcting serious waste in our musical educational field. We strongly urge private teachers to continue their classes as far into the Summer as permissible. On the whole we were becoming undernourished as a musical nation. We were going unfed for several valuable months in the year. We turned from feast to famine and expected to thrive artistically.

One of the most interesting of all Summer Schools is the National Band and Orchestra Camp, conducted by Mr. Joseph E. Maddy, at Interlochen, Michigan. Thither we motored last summer arriving at the camp at ten in the night. After wandering through miles of wilderness we suddenly came upon hundreds of automobiles in the woods. They represented the cars of thousands of music lovers who had come miles to hear the remarkable High School Orchestra conducted by Mr. Maddy. This work is so remarkable that it would take pages to describe it. There Mr. Maddy, Thaddeus Giddings, Superintendent of Music, and other zealots are doing one of the most remarkable things in music education. The boys and girls come from all over the country. The girls have one camp and the boys another, meeting only under strict chaperonage and discipline. There is a fine natural sylvan auditorium with an excellent shell, a modern camp hotel and numerous newly-built cabins for the girls and boys. Everything was conducted in approved sanitary fashion. The musical work was extraordinary. The large symphony orchestra of young people, which has been conducted by Damrosch, Stock and Gabrilowitsch with such high praise, was a continual surprise. If the spirit of Richard Wagner could come back and hear that group of young Americans read his *Meistersinger Vorspiel* at sight he would surely long for another earthly career.

When we got to Interlochen the camp was so crowded that there was no room in the hotel, and the editor and his wife had to sleep in the hospital while two other members of the party slept in a motor bus equipped for camping. The motor bus was one that Thaddeus Giddings had bought from the traction company and had brought across Michigan so that several young people might be spared the expense of the railroad trip. That was typical of the whole spirit of this remarkable camp. Gosh! but it was American! Gosh! but it was bully! A committee of European orchestra experts would have been dumbfounded by the superb playing of these American boys and girls. Then we went down to Wainright's Band Camp at Lake Oliver, near Elkhart. Here this young educator, whose band at Fostoria, Ohio, had won many prizes in state and national contests, has built a camp for band players. He has two fireproof buildings and a splendid location on a lake. Unfortunately most of the boys had left when we reached the camp, and we were not able to witness the educational work.

It is a really splendid thing to see these musical opportunities come to our promising young folks in the summer. To many it will mean "everything." Take the case of "Al" Smith, the amazing young tympanist whose work with the National High School Orchestra, particularly with many of the great symphonies, has attracted widespread attention. His full name is Allen Smith, of Detroit, Michigan, and he did not run for the Presidency. "Al" needs experience and practice only. Some day he will have a fine position with one of our leading orchestras. If it were not for the camp at Interlochen he would have to waste two long valuable months. In no other way could he get the experience at a rate his means would permit.

$100.00 WORTH OF GAS

"THINK how much gas $100.00 will buy for your automobile." This was the argument that a piano salesman in the west employed to induce a customer to purchase an instrument that was priced $100.00 less than that of a competitor. On investigating, we found that the cheaper piano was an inferior instrument, as we had suspected, and the purchaser would have lost badly by accepting such a proposition.

For five years, THE ETUDE MUSIC MAGAZINE, knowing that most piano purchasers consult musically informed people, especially music teachers, before buying an instrument, has emphatically advocated purchasing pianos upon the basis of an investment, just as diamonds are bought.

Suppose the customer mentioned above had saved $100.00 and invested it in gasoline. The gasoline would soon have run itself through the carburetor and passed out in invisible gases. The customer would have enjoyed some delightful rides, but the gasoline and the $100.00 would have disappeared like last night's moon. The $100.00 invested in value in a piano would last for years and years.

Our piano expert, who has been consulted by such great numbers of people prior to their purchasing an instrument, has repeatedly tried to make clear that it is the height of folly to get a very cheap piano, unless you are absolutely forced to do so by lack of means. The cheap "bargain sale" piano is usually far more expensive in the long run than one bought at a just price.

THE LURE OF EUROPE

THE spontaneous letters of appreciation that have been pouring in, relating to the European "Musical Travelogue" articles now appearing in THE ETUDE from the pen of your Editor, are acknowledged with deep and humble appreciation. The reward in expressions of approval is far beyond what the writer anticipated and is ample recompense for the effort. Replying to several inquiries it may be said that the publication of these travel articles in book form is not at present contemplated.

It was during his trip that the Editor realized what a great privilege it would be for some enterprising ETUDE reader to have the opportunity of covering practically the same ground; and thereby came into existence the great ETUDE Prize Contest announced elsewhere in this issue. The "dream of a lifetime" may be realized in return for enthusiastic promotion of the work of THE ETUDE. The lure of Europe as a travel field amid the monuments of the culture of this and past ages will never be lessened. Our American musical education systems are now unexcelled anywhere. Travel for romance: home for work.

SINGING AND HEALTH

THE study of singing, properly taught, is unquestionably very beneficial for the health. Singers are among the few people who take in enough oxygen to insure fine bodily vigor. With this comes the unusually excellent exercise of the abdominal muscles and the consequent improvement of the digestion.

Did you ever see a group of hard-working singers eat? For years we used to go to the restaurants in and about the Metropolitan Opera House of New York. After hard rehearsals the principals and chorus members would come out and eat like hod-carriers. No dainty tid-bits for them! Great platters of *spaghetti a la Milanese*, huge portions of meat and (in those days) copious draughts of crimson liquid which bore the proud name of Chianti. Once at Bayreuth we encountered a group of Valkyries gobbling sausage like famished mariners saved from a wreck. If marriages are made in heaven, appetites evidently are made in Walhalla.

A course of vocal lessons has turned many a pallid youth into a specimen of healthy young manhood.

In the great ocean of music there is always a wave of inspiration for you. Find it every day.

THE CASINO AND OPERA HOUSE AT MONTE CARLO

THE OPERA HOUSE AT NICE

Music on the Moon-Kissed Riviera

SIXTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

PART II

Nice, the Blithesome

AT NICE you enter a modern French city, much larger than you had thought. It is marvelously clean, neat and orderly. There is an atmosphere of gaiety and happiness which you find difficult to understand. You feel light and buoyant. You are inspired to dance and sing despite your Nordic complex. Joy is in the air. You do not wonder that thousands come year after year from the bleak northern lands to worship the sun of the Riviera. Perhaps you are fortunate enough to find yourself in the Hotel Ruhl, right on the Promenade des Anglais and go through the experience of discovering hotel service raised to the supreme degree. Your windows overlook the Mediterranean and the Jardin du Roi Albert I, unforgettably beautiful in their tropical luxuriance. Smiling attendants are everywhere; luxury overwhelms you. At last you are a king, an emperor. It all seems too good to be true.

But this is a musical travelogue and we must get back to our subject. Suppose we elect for our first musical experience a visit to the Grand Opera at Nice. Nice has an excellent opera house situated not far from the Place Massena. On the way to the box office you may visit one of the most delightful markets in the world—the famous Flower Market of Nice. Imagine a city street three blocks long in which the entire center of the street is given over to booths of the most exquisite flowers the Almighty has given to the world. Lavender carnations, yes indeed, saffron roses almost transparent in their petals, anemones blue and red, huge sprays of lilacs, and so on and on until you are overcome by the fragrance and the beauty. For the first time in your life you will find yourself in the possession of enough flowers. A dollar bill will transform your room into a bower that would cost fifty dollars on Fifth Avenue.

The Ticket-Seller

WHEN YOU REACH the opera house with your floral burden you will find another surprise. In the box office, instead of the imperious gentleman who condescends to let you purchase your seats with an interest whatever in anything but the bills you pass through the wicket, you will discover a dear little elderly lady with a pleasant smile and intimate concern in your purchase. She has lovely little black velvet ribbons in her white wavy hair. Circling her neck is a black velvet band surely find your way to the beautiful with a gold-cameo brooch. We had recollections of our grandmother going off to church back home on a peaceful Sunday morning in June. The position of ticket seller in state theaters is a much-sought sinecure, often granted to superannuated artists.

"Monsieur," smiles the old lady, "is a stranger here. From America? Ah! France can never forget America. Alas, it is not gala season. The opera is good but not at its best. May monsieur enjoy the performance and come again! Nice loves music. Ah, surely, there is no place like Nice!"

And Nice does love music. How could you help it if you lived on the Rue Rossini, or Verdi Street or Gounod Street or Berlioz Street or Durante Street, or Meyerbeer Street or Herold Street, or Paganini Street or Halévy Street or Auber Street. Surely this is a city made for opera. We hadn't noticed it until that inimitable publisher, Paul Decourcelle, who for years published many of the reigning hits of Europe from his delightful offices in Nice, called our attention to the fact that no city in the world had paid so much civic attention to music.

Opera at Nice

AT THE OPERA we heard Verdi's "Aida." The old lady in the box office was right. The performance was a meritorious one, but not great. It would not have been tolerated at the Metropolitan in New York. The chorus was perfunctory and the scenery was more German in its appearance than what we had expected in France. The technical details of its execution were perfect, but the plains of Egypt gave the illusion of a German sketch rather than the impressionistic effect we had hoped for. We were unfortunate and could not wait weeks for the gala performances at this fine opera house, which have brought operatic fame to Nice. Practically all of the famous operatic composers have come here in the past to witness performances of their works.

Perhaps you may have the privilege of being in Nice at Eastertide. If so you will Russian Cathedral and hear the wonderful unaccompanied singing of the choir. Here is one of the most distinctive little churches in the world, and you will find a kind of religious atmosphere wholly unlike anything you have ever experienced.

Leaving Nice for an excursion, you will unquestionably take a run to inspiring St. Raphael. This exquisite town is on the coast a few miles to the west of Nice. Here it was that Gounod went to complete some of his works, among them "Romeo and Juliet." The coast at St. Raphael takes on an entirely different tint. (Cote d'Or) Coast of Gold, the wooded precipices assume a beautiful red hue, which, contrasted with the eternal blue of the Mediterranean is inexhaustible. Surely, this is a land of inspiration.

A Minute Principality

YOUR NEXT EXCURSION will be to Monte Carlo (Mount Charles). Monte Carlo is situated in the principality of Monaco, one of the tiniest countries in the world. Obviously a rocky coast-line of about three hundred acres could not support great villas, palaces and one of the most famous opera houses in history. Its revenue comes from the half million or more people who go there yearly, attracted by the most notorious of gaming houses. Only a comparatively few actually go for gambling. The others go largely from curiosity. They soon find their way to the ornate Casino, which is really an extremely handsome building. In order to enter, one is asked to show a passport, a comic sop to the fact that Monaco is a separate nation.

The gaming rooms in the Casino adjoin the Opera House. Both are in the same building. Many of the attendants at the opera go out between acts to play at the tables. On the whole, the American visitor with wholesome ideals misses that thrill which he perhaps has anticipated in this naughty enterprise. Instead of fiery excitements he encounters drab, commonplace individuals with sinister countenances and a wholly mercenary aspect of life. If this is sport, give me a pleasant evening in a subway station! The glittering chandeliers cast ghastly shadows upon the frozen faces of the croupiers. The winners indicate their gains with no spirit of delight, and the losers smile with an expression which leaves a very unsavory memory in the minds of the visitors.

The Background of Gaming

BUT WHY PICK on Monte Carlo? Practically every summer resort and watering place on the continent has its casino with every imaginable kind of machinery for challenging fate. Dice, cards, wheels, gimcracks of all kinds and descriptions, enable the devotees of luck to spend their means in proportion to their gullibility. In truth they are no different from that pathetic procession of lambs in our own America who march stupidly up to the slaughter every day in bucket shops and pool rooms. One wins and ten thousand lose; but the procession of egotists and fools goes blindly on.

One of the singular things is that the promoters of gambling resorts always provide a remarkable musical background for their operations. Many of the finest orchestras in Europe have given concerts in Casinos which are, first of all, open gambling houses authorized by the state. In fact, in some communities the only way to hear fine music is to go to the Casino. It is a singular experience, to turn from a really beautiful performance of the "Eroica" Symphony to encounter a gentleman who invites you to bet your money upon a series of toy horses coursing over a tin race track.

Oddest of all is this aspect. Those who patronize the gambling houses seem to take very little obvious pleasure in their plays. Save for the click of chips and the

whirl of the roulette wheel and the drone of the croupiers, there is a kind of melancholy, ominous silence. There is little expression of excitement. No one looks happy, and almost everyone looks miserable. What kind of joy is this? The matter of grasping by grace of luck what someone else has lost, certainly breeds at best very little wholesome pleasure. Pity that gorgeous music should be loaned to such a sordid enterprise!

An Operatic Jewel

ADJOINING this palace of chance at Monte Carlo there is one of the very finest musical auditoriums, one of the most beautiful opera houses in existence. Its seating capacity is very small. It is a little jewel box unlike anything to be seen anywhere else. No building devoted to musical and dramatic art is more luxurious. For the performance of *Opéra Comique* it is ideal. The stage is equipped in superb fashion for the finest stage pictures. The orchestra of the house is splendidly drilled. The fact is that for years operatic composers have looked forward to the opportunity to have their works presented in this small but magnificent theatrical auditorium. Many of the world's greatest artists have appeared here, including Adelina Patti, Christine Nilsson, Melba, Fauré, Tamagno, Jean de Reszké, Caruso, Chaliapin, Sarah Bernhardt, Duse, Coquelin and most of the great pianists and violinists of the past and present.

The impresario, M. Raoul Gunsbourg, deserves the greatest possible credit for the very high standards he has maintained; also for securing the premières of many operas that afterward became famous in the world of music.

The Prince of Monaco has spent lavishly from his private fortune, derived from the Casino, in his oceanographic researches, and has built the finest museum and aquarium of its kind anywhere. In this he has diverted liberally the profits of the gaming tables to important scientific matters.

A visit to the Monte Carlo opera house is one of the privileges of a musical lifetime. It is pathetic to think that it is adjacent to its sinister neighbor—haven of so many people with distorted ideas of happiness, in one of the garden spots of earth.

"The moon-kissed Riviera" has, withal, produced few works of great genius. Genius languishes in comfort and famishes in luxury. (Luxury assassinated the genius of Rossini, as it has that of many a man born to poverty and grown to affluence.) Great masterpieces are the result of inspiration plus hard work. Who can work in a playground? Go to the Riviera for your dreams: the workrooms of great men are like as not to be in garrets. Dvořák composed on the backs of envelopes, in the street cars of New York. That is genius!

SELF-TEST QUESTIONS ON MR. COOKE'S ARTICLE

1. *What great musical artist added luster to Genoa?*
2. *Characterize the ticket-seller of the Opera House of Nice.*
3. *What names predominate in the streets of Nice?*
4. *From what source is the opera at Monte Carlo subsidized?*
5. *How does the opera at Monte Carlo rank as to the beauty of the house and the character of the performances?*

Be Sure You Are Right

By Sister Mary Charles

JOHN was a venturesome lad who preferred to solve his own problems. He took pride in studying difficult passages out for himself and often surprised his teacher by playing a piece learned without any help or direction. One day he came to his lesson with the popular piece *Nola* by Arndt, which he had prepared unassisted. He played the first and second page without hesitation; but when he came to the part beginning

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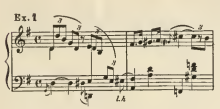

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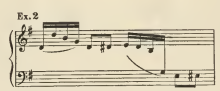

he was stumped, for he had entirely misconceived the rhythm, and played the first measure as if written:

The teacher called his attention to the faulty rhythm. John tried again with no better success. The rhythm was then tapped, and the measure played each hand. This seemed to make an impression, and John went home saying he would have the piece next time.

But, alas! The same mistake had stubbornly resisted all attempts at correction. At the next lesson it was apparent that brain and fingers were set in a pernicious habit and that drastic measures would have to be employed to uproot the error. Finally, after much explaining and tapping and tugging and tussling, the rhythmic tangle was unraveled, and John went home determined thereafter to apply the maxim, *Be sure you are right* and *then* go ahead.

Bach an Architect of Music

By Harold E. Watts

BACH was first and foremost an *architect* in music, and it is the right appreciation of this fact that will lead us to the secret of his interpretation. He *built* music up with a succession of interweaving lines and phrases, each of which, though having an individual life and interest, dovetails with each other and keeps on leading to definite points, or cadences, while everything is fashioned in such perfect proportion that the whole is a combination of *strength* and *beauty*. The true spirit of Bach is reflected not in the architecture of the Decorated, but in the Gothic period. He worked in *lines*, rather than mass or color, and if there is music in which we must always be casting our eyes and thoughts *forward*, it is the music of J. S. Bach.—*The London Musical Record.*

New Light Musical Acoustics

By Frank M. Chase

MUSICIANS naturally wish to play under the best possible conditions. Likewise they wish their instruments to be heard to the best advantage. Along with their audiences, they will therefore be interested in some recent scientific findings bearing both upon the production and hearing of music.

For many years Professor F. R. Watson of the University of Illinois, an authority on acoustics, puzzled over the acoustical likes and dislikes of musicians and their hearers. Musicians, he knew, had often found it hard to play in rooms adjusted with sound-absorbing materials in an attempt to make the acoustics perfect. On the other hand, rooms left reverberant, in which players and singers had found it easy to perform, were objectionable to the listener.

With a view to determining the best conditions for all concerned, Professor Watson engaged in a series of experiments. In one of these experiments, musicians played in a room made very "dead" by the use of sound-absorbing material. Here it was hard to play, but, as some of the material was removed, it became easier. Even when the reverberation became so strong that the notes "ran together" and the overlapping sounds interfered with the keeping of time, playing was easier than with the sound-absorbents present. As the reverberation increased, however, listeners in the room found the conditions worse and worse.

From an experiment conducted in reverse order, the room reverberant at first and then made successively deader, the same reactions on the part of players and listeners were obtained. The observations which had led Professor Watson to make the experiments were now corroborated. The next step was to find out what arrangement, if any, could be made that would please both player and listener.

To this end a small studio was adjusted with sound-absorbing material in such a way as to give, according to the existing data on acoustics, the best results. Expert string quartet players, however, did not find the room satisfactory for playing. Following their adverse comment, some of the sound-absorbents—racks of hair felt, flax and other material—near them were removed to the far end of the room. Conditions for playing were now improved and the listeners decided that the music sounded better. Similar removal of more of the racks brought further improvement, the best conditions of all being obtained when the end of the room occupied by the players was left bare, while the listeners, at the other end, were surrounded by the sound-absorbents. It will be understood, of course, that the materials used were substitutes carefully prepared to represent such sound-absorbents as might be found in any room where music is produced, including draperies, carpets, seat padding, the audience itself and the clothing worn.

As a result of these experiments, the arrangement just mentioned—the room bare and reverberant where the musicians play and sound-absorbent in the portion occupied by the audience—is now considered best for the concert hall. A piano concert given at the University of Illinois by Paderewski provides a practical illustration.

To accommodate the large number of people who wished to attend, the men's gymnasium, a room especially free of sound-absorbing material, was used. The piano stood on a platform at one end of the room. About it was a considerable vacant space, beyond which was massed an audience of fifty-five hundred persons.

After the concert both Paderewski and many members of the audience expressed much satisfaction with the acoustical conditions. This was before the foregoing experimental results had been obtained, and Professor Watson was at a loss for a time to account for the apparent phenomenon. In the light of those results, however, the explanation is very simple. The bare walls and ceiling to the rear and above the player had furnished the desired reverberance, while the audience massed at some distance from the piano provided much sound absorption.

Teaching Intervals

By Gladys M. Stein

IN teaching simple intervals to children it is helpful to write out exercises such as the following:

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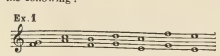
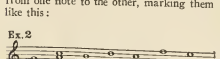


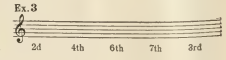
Then have the pupil count the degrees from one note to the other, marking them like this:

Ex. 2



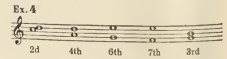
After they have mastered these, they should then give exercises like the following:

Ex. 3



letting the pupil build the intervals on any note.

Ex. 4



Even little children enjoy doing these music problems and think they are writing real music.

"I do not think much of harping on the matter of originality. If we dig into the ground and get the music out of the soil, it is inconsequential the way which suits me, and put myself into it with all I have to give, whether or not someone else got that same melody. When I work it out in it becomes mine."—Percy Grainger.

A Musical Cross Examination

By Clayton Johns

The eminent American composer and professor of pianoforte playing at the New England Conservatory presents popular questions and answers them tersely.

ANSWER the question itself and compare your answer with that given.

Why is the sonata-form like the symphony-form?

Because they are both the same type of composition, the only difference being that the symphony is larger and more developed in detail.

Why is it that only the sonata-form which is played for a piano or for a piano with a violin, 'cello or flute is called a sonata?

Because other combinations of instruments, even though they are written in the sonata-form, just like the solo sonata-form, come under the heading of trios, quartettes, quintettes and so forth.

Why is a certain composition called a sonata?

Because it "sounds" (sonare) or is played.

Why is a symphony CALLED a symphony?

Because it "sounds together with," that is, is played with instruments.

Why is a symphony NOT like a symphonic poem?

Because a symphony follows the sonata-form, while a symphonic poem follows its own devices, depending upon the contents of the poem. Liszt first applied the term. Saint-Saëns and others followed.

Why is a sonata NOT like a suite?

Because a sonata has three or four movements, in two or three different keys (the last movement always being in the key of the first), while a suite has usually four or more movements, all in the same key (some modern suites are varied in key).

Prelude and Overture

WHY IS a prelude NOT like an overture?

Because a prelude usually has one concrete, developed idea or theme, while an overture is made up of several ideas. Bach's 48 Preludes are the best examples. Wagner used both forms under the name, "prelude": for instance, the Prelude to "Lohengrin" has but one idea, while the Prelude to the "Meistersingers" has several different themes as does The Overture to "Tannhäuser." There are, therefore, many instances which confuse the student.

Why is a fugue NOT like a canon?

Because a fugue having a short subject or theme in the tonic is answered by the same subject in the dominant, accompanied by a counter theme. After a short episode, made up of a continuation of the counter theme or of motives of the subject, the subject enters again in the tonic, but in a different voice, higher or lower. The various entrances of the subject, with answers combined with counter themes and episodes build a climax followed by a tonic ending.

The Flow of a Fugue

FUGUES *may be of two, three, four or more voices. All good fugues have a progressive flow never turning back when once started. (By way of illustration a fugue reminds me of a canoe trip I once made on the River Wye, England, six of us in three canoes. We suddenly found ourselves in rapids—swift rapids. A little further along we came upon a drove of cattle crossing the river; once having started, we could not stop. I shall never know how we got through without upsetting; but we managed it.*

Why is a fugue like a river?

Because a fugue and a river both flow steadily on. Take, for instance, a three-voiced fugue and three canoes on the River Wye.

The first theme or subject of the fugue might be said to be like a canoe.

The answer, in the dominant, might be said to be like a second canoe.

The counter theme might be said to be like a paddler in the second canoe.

The third entrance of the theme, in the tonic, might be said to be like a third canoe.

The episodes or digressions of the fugue might be said to be like spaces between the canoes; the episodes or digressions may be made up of bits of the theme or counter theme.

After the three entrances of the theme and after the entrances of the three canoes, they progress according to fugal or river rules, as the composer or the canoeist may decide. The entrances of the theme, or answer, become more agitated, pursuing each other, growing tighter and closer in what is called a stretto, *like the canoes chasing each other in the rapids. Finally, the fugue reaches a climax and ends in the tonic, just as the canoes pass out of the rapids and land in quiet water.*

Upsetting the Canoe

SOMETIMES *the theme or answer may be inverted, after which, however, the theme returns to the original form, just as the canoe in rapids is sometimes upset but finally rights itself.*

Why is a canon NOT like a fugue?

Because a canon has a longer subject, usually, which develops and continues until the end. A second voice enters, one, two, three or more measures later, imitating exactly the first voice. A canon may have several more voices which must enter successively; also there may be one or more free voices for the sake of giving a richer harmonic or contrapuntal effect.

Canons may be written in the Unison, the Second, the Third and so forth.

There is a popular canon which the children sing called Three Blind Mice.

There is a still more popular illustration:

If you get there before I do,
Tell them I am coming, too.

Why is a waltz like a mazurka?

Because both are in three-quarter time.

Why is a waltz NOT like a mazurka?

Because, in a waltz, the accent comes on the first beat of each measure while the accents in a mazurka come on the second and third beats, particularly on the third. All artistic compositions admit of slight differences, depending upon the composer's fancy.

Harmony and Counterpoint

WHY IS harmony NOT like counterpoint?

Because harmony is perpendicular, like a block of houses with different designs, having four stories (with even or uneven floors) while counterpoint is horizontal like subway, surface and elevated trains all running at the same time in parallel relation to one another.

Why is some music called "good"?

Because it has melody.

Why is much modern music only tolerable?

Because it has rhythm but lacks melody.

Why is some music truly excellent?

Because it has both melody and rhythm.

Why did a certain young woman like a certain modern composition?

Because, as she said, "it has such splendid rhythm." Well and good! A drum has a great deal of rhythm but no melody. Music has both rhythm and melody—and melody not in the sense of so-called "tune." Melody consists of a succession of single tones pleasing to the ear, without regard to the number of measures. The works of Bach, Beethoven, Brahms, Wagner and all the great composers are full of melody.

Melody is out of fashion, but it will come back to its own when a really great composer appears. He has not come yet. Brahms was the last. Vocally, instead of melody, dramatic declamation is employed. Instrumentally, instead of coherent, musical development, a abrupt *rhythmical phrases following each other without connection are heard everywhere.*

Lacking Continuity

WHY IS the present-day music like the present-day painting and the present-day poetry?

Because nearly all of it lacks continuity of ideas.

Why should there not be fewer novelties in these latter days on a program?

Because the average listener is confused by a rapid succession of new phrases. The conductor and players have a chance to study new compositions, but those in the audience hear a new piece for the first time, and often never hear it again—happily! Many of the new works are not worth hearing a second time!

Let the novelties be heard, by all means, but let only one or two of them be placed on a program among well-known and standard pieces which will give a contrast and relieve the hodge-podge which often is foisted upon us. Let it be said that the public is overjoyed when a good, beautiful and familiar song is sung or piece is played, because it is "a thing of beauty and a joy forever." One rarely hears songs by Schubert, Schumann and Franz because the old are crowded out by the new.

Those Perverse Pipes!

WHY IS the organ frequently an unsympathetic instrument?

Because it is more or less unrhythmical. The expert organist makes a certain showing of phrasing and shading, but the average organ player neither phrases nor shades in the true sense of those terms.

Why do many pianists make false accents in melodic phrases?

Because, the piano being an unmusical instrument in itself, some pianists unwittingly and involuntarily over-tone the second or fourth beat of a measure, or the third eighth of a triplet, just as the melodic line is often broken by false accents. The only cure is for the student to sing or hum the whole phrase and then listen.

Why do so many music students hope in vain to become soloists?

Because there are already too many virtuosos. Would it not be better for young musicians to turn their attention to teaching or to training themselves to become really good accompanists? After graduation they give a recital to which all their friends and neighbors come. What happens then? They have spent their money, and they then have to work at whatever turns up.

Most of the "turning up" consists in getting a position to teach at one or another school. There are many schools all over the country, but usually the students who have studied in the great cities want to remain in a musical center where they can hear symphony concerts and the great soloists.

This is all well and good. But it is wise to remember that in the towns and smaller cities there are larger opportunities for students to become important in a musical way. They can, for instance, give an occasional recital, drawing pupils and their friends to it. The fact is that there is too much so-called music and too many "would-be" students. What the musical world needs is a higher standard. Do not expect to be a soloist when you belong to the teaching or accompanying ranks.

The Major Sins of Piano Students

WHY DO many pianoforte students commit so many faults of omission or commission?

Because they do not use their minds.

Why do they not use their minds?

Because they do not "stop, look and listen."

Why do they not stop, look and listen?

Because they do not analyze a piece before playing it.

Why do they not analyze a piece before playing it?

Because they do not appreciate the value of the different phrases.

Why do they not appreciate the value of the different phrases?

Because they do not understand the relative order of musical phrases, as compared with syntax which treats of sentences in speech or writing.

Why do students fail to understand the relative order of musical phrases?

Because (although in written or spoken sentences the unimportant words or syllables have no accents) they seem to think that in musical phrases the accents may be put in anywhere with no regard for metrical sense.

Why do students often put accents in without regard for metrical sense?

Because they do not consider the tone values of the metrical beats in a measure or phrase.

Why do they not consider the tone values of the metrical beats in a measure or phrase?

Because they often have no relative sense of tone values. For instance, a student is apt to give more tone to the second and fourth beats of a measure than to the first and third beats.

Too Much Tone

WHY DO students play with too much tone on the second and fourth beats of a measure?

Because they do not consider the relative tone-values in a phrase as a WHOLE.

Why do they not think of the relative

tone-values in a phrase as a WHOLE?
Because they think only of a single note or of a single measure.
Why do they not sing or hum a phrase away from the piano?
Because their attention is often given entirely to the fingers.
Why do they not sing or hum a whole composition?
Because they do not analyze the various phrases in relation to each other and to the whole.
Why do they not think of the various phrases in relation to the whole?
Because, often, they do not make a climax where it should be made.

Triad Testings

WHY IS the first or fundamental degree of any scale called the tonic?
Because the first or fundamental degree is the most important (tone giving).
Why is the fifth degree ABOVE the tonic called the dominant?
Because the dominant is the next important degree after the tonic.
Why is the fourth degree ABOVE the tonic called the sub-dominant?
Because the sub-dominant, one degree below the dominant, is the second important degree after the tonic.
Why are the first, third and fifth degrees of any chord called a triad?
Because it is formed of three notes or degrees in any scale.
Why are the tonic, dominant and sub-dominant triads so important?
Because they form the eight degrees of any diatonic scale (dia-tonic *means* through the tones).
Why is the relative minor scale called relative?
Because it is most nearly related to the major scale, having the same signature, that is, the same number of sharps or flats.
Why is the chromatic scale so called?
Because it is formed of half-tones which make more variety or "color."
Why do we say it makes more color?
Because, in the old days, the half-tones were printed or written in color.
Why are most printed scales wrong?
Because they are unmetrical.
Why are they unmetrical?
Because, instead of playing in quadruplets, four octaves, up and down, they should be played four octaves and a fifth, up and down. Seven counts are unmetrical. (*Count and you will see.*)

The Episode

AFTER MAKING music with a charming and talented young woman, the tea-tray was brought in and placed before the sofa upon which we sat. We then began to talk about things in general and of modern music in particular.

Soon after the tea cups had been filled the telephone rang. The telephone receiver was attached to the end of the sofa. Our conversation was soon interrupted but my hostess being a well-trained modernist immediately resumed the thread of the story just where she had left off.

Two minutes later the telephone rang again and again another matter had to be discussed by my hostess and her remote friend. I waited patiently until the current of discussion could again be put in motion. This my accomplished hostess did as skillfully as if it had never been retarded. After a number of such interruptions, I said, "We have been talking for twenty minutes and half a dozen times we have been interrupted by telephone rings." *Why* is it not more or less like much modern music in which there is no consecutive flow of musical ideas, no harmonic sequence?

Because broad lines of melody have ceased to exist, while rhythmical jerks and jumps have taken their place. Color, yes, and lots of it! But a good deal of it is something like the tulip beds in the Boston Public Garden—scarlet, magenta and pink bloom intermingled.

Have You Tried This Way?

By H. Marquis

HAVE you ever tried giving your practice a rhythm? It is done in this fashion. Practice today in your usual way. You know how that is, "thinking out" as you go along, repeating the same thing many times, smoothing something here and correcting something else there and finishing with the fervent hope that what has been done today will not be undone by the time you sit down again to practice.

Tomorrow, however, don't touch the keyboard! Instead, sit down and go through the piece in imagination. Don't merely *play* it so. Go *through* it. Hum it over as far as you can. Let your mind dwell on it, on every note, on every bit of "color." Try to imagine how it would sound if played perfectly. Try to hear the music as clearly as if it really sounded.

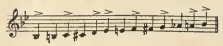
As you do these things, let your mind "trickle" into your fingers. As you think of a note, think of the finger required in playing it; "feel" your fingers going over the keyboard.

Give your full practice time to this and carry it out as conscientiously as the regular keyboard work you have been doing. You will find, however, that by alternating "physical" practice and "mental" practice in this fashion, you will get better results and realize more surely than ever that "Music hath charms."

Special Emphasis for the Chromatic Scale

By Lawton Partington

PLAYING the chromatic scale with the diatonic notes specially emphasized accomplishes many good results:



First it develops finger control. Then it gives a broad conception of tonality. Finally it enhances musicianship by allowing for a complete grasp of the nature of the major scale, the foundation of all musical thought.

"The taste for good music has increased so rapidly that in the past five years it is almost unbelievable. We can today play modernists, if you please. We can play Ravel and Debussy and Stravinsky in motion picture theaters and get rounds and rounds of applause, and yet if we attempt to play the old chestnuts that used to evoke a tremendous influence like Tell and Raymond, even the Overture *of 'Tannhäuser,' they sit there and say, 'Yes, we know that. We have heard it; it isn't anything new.' But play an excerpt from a symphony for them and immediately you see the tension that comes over them."*—S. L. Rothafel (*Roxy*).

Ten Commandments for Piano Students

By Sybil Hosmer

I. ALWAYS have the piano stool just right and sit up straight.
II. Practice as carefully when alone as you do when your teacher is with you.
III. Think about what you are practicing and about nothing else.
IV. Play your new piece very slowly and avoid making mistakes.
V. Practice a little at a time and take each hand alone at first.
VI. Be very careful to use correct fingering.
VII. Keep strict time and count when necessary.
VIII. Listen to yourself while you practice.
IX. Let the pedal alone until your teacher shows you how to use it.
X. Memorize a little bit each day, even if it be but two measures.

A Comprehensive Piano Lesson Report

ONE OF THE ETUDE contributors in Akron, Ohio, Mr. Fenton Stancliff, has devised a most comprehensive slip, a copy of which he gives, duly marked, to each pupil at the end of the lesson period. There can be no question as to its definiteness.

How to interpret the marks: Read the "o" marks up and to left, the "x" marks up and to the right. The initials at the top of the columns refer to the words printed above. Thus, the top "o" in the column "N" is read, *Bring out the melody of the new piece.* The "o" under "D" reads, *Count the duet evenly out loud.* The "x" under the "W" column reads, *Read page* — of THE ETUDE. Several hundred combinations are possible.

Piano Lesson Report No. ___

Pupil of Fenton S. Stancliff
Duet, Exercise, New Piece, Review Piece, Study, Written Work

o	D	E	N	R	S	W	x
Accelerando							On finger tips
Accent count one							Patience pays
Add no extra notes							Practice ear training
Analyze							Play evenly to counts
Ascending note louder							Prepare for the recital
Bend the wrist							Press the chords
Blindfolded							Push back wrists
Bring out the melody			o				Questions welcome
Correct your mistakes							Raise the forearm
Count evenly out loud	o					x	Read Etude page ( )
Crescendo							Read the letters
Damper pedal marks							Relax the wrists
Decrescendo							Review this
Descending note softer							Right notes first
Early morning practice							Ritardando
Finger this as marked							Say *and* on half count
Finish this							See theory page ( )
Four against three							Short notes softer
Get this by heart				o			Silence at rests
Give notes full value							Slide fingers back
Go slowly at first							Slide fingers out
Hands alternately							Smoothly, evenly
Hands separately							Special accents
Hold the tied notes		x					Strike keys firmly
In contrary motion							Think notes ahead
In legato touch							Three notes against two
In long-short groups							Times a day
In pentatonic scale							Transpose to key of
In short-long groups							Turn the hand
In staccato touch					o		Use metronome at
In whole tone scale							Very softly, clearly
Keep a practice record							With agogic accents
Learn melodies first							With dynamic accents
Lift fingers high					o		With quiet arm
Listen to each note					x		With quiet hand
Long notes lo. der							Wrists low in this
Make a time pattern							Write in the counts
Mark the phrases							Write in the fingering
Notes to one count							Write neatly

When you are sick and unable to take your lesson be fair with your teacher; telephone him in time.

A Study in Bells, Chimes or Carillons as Related to National Life

By LeRoy B. Campbell

Bells—low and resonant
Like the deep spell of
Wise men's thoughts—
Play upon my soul,
A vibrant keyboard,
Resounding to the touch
Of God.

A SIMPLE melody played by a chime of bells or carillon attracts an immense crowd in front of the City Hall in Munich each day at eleven o'clock. A similar crowd listens eagerly to the carillon at Salzburg also played at eleven and then goes into the Cathedral to listen to a short program of three or four numbers played on the superb Cathedral organ. This same gathering may be seen at many places in Europe, and the custom is beginning to take root in America.

The original home of the carillon is in Belgium and the Netherlands, the oldest and best bells being those of Malines, Bruges, Ghent, Utrecht, Amsterdam and Middleburg.

Four hundred years ago Charles V, Roman Emperor and King of Spain, inherited the territory which is now Belgium and Holland. He bound together seventeen Duchies, Counties and Bishoprics under the name of the Seventeen United Provinces. The coat of arms was a lion holding a sheaf of seventeen arrows. Soon the sheaf fell apart and the arrows were turned against each other, but in these very stormy times of strife was born the music called the carillon and chimes. Beginning in a very simple and crude manner this music has developed gradually down through the ages. The result is the finest musical art, which is exemplified in the Cathedral Tower of Malines, Belgium, where a most artistic recital is given every Monday evening in June, August and September by Mr. Josef Denyn, "the Bach of the Carillon art."

The Carillon and Patriotism

THESE PEOPLES for scores of years have reveled daily in the music of the carillon; it has bound itself into the very heart and soul of the common folk. Through war, peace, sorrows, struggle, rejoicing, celebration days, religious days, and National Fête days the people have listened to the bells, which send down from airy heights tones which lighten routine, cheer sad moments and give a charming accompaniment to happy occupations. "The carillon is without doubt one of the greatest mediums in existence for educating the people in, and cultivating their love for, folk-songs and in teaching them great melodies of their fatherland." (*Royal Art Journal.*) The carillon plays in Belgium and Holland not only in the morning but at the evening hour, the time of twilight, an hour which stimulates the meditative self, the soul self, the emotional and deeper self.

It is difficult indeed to estimate the influence of the carillon for good upon the stream of civilization of these peoples as it has flowed quietly or turbulently on through the ages.

The very name, belfry, comes from *bergfried* which was at first a movable tower used by besiegers as protection, later a watch tower, a beacon tower, and still later an alarm tower or bell-tower. The latter part of the word *berg fried* means peace, security, shelter. *Ber-gen* meant *to protect, defend.* The *berg* was dropped and bell used together with a modified form of *fried*, the result being *belfry.*

In Egypt, after many hundreds of years of mass-stone construction, individual mind was at last evinced in the obelisk, which indicated free or individual thinking as opposed to collective thinking. These obelisks were naturally the precursors of the tower, the appeal of which is primarily to the eye. The eye appeal is of a more intellectual appeal, so the next step is of course to add to the tower an *ear* appeal, which makes it more emotional and so more potent than the simple eye appeal.

The Psychological Appeal of the Carillon

THAT THIS appeal certainly exists may be evinced by the thousands upon thousands of people all over the world who gather daily and nightly in larger and smaller groups, that they may receive "that something" which the chimes alone seems able to give. But the question arises, "Wherein lies this attractiveness of the 'singing towers' of the world?"

Vibrations seem to be at the bottom of all our recently solved riddles. Scientists tell us that all nature at bottom is characterized by a certain rate and character of vibration, earth or mud having the lowest vibration while spiritual media have the highest.

Man is made of millions of cells, each cell being alive. It is therefore easy to think that each cell is partly physical or material (lower vibration material) and partly spiritual (higher vibration). Each part of this human cell craves growth. The physical craves its own kind of food or vibration material. Hence we give it meats and vegetables. The spiritual part of the cell craves a food, also, which must naturally be of a higher vibration. Music, no doubt, is the vibrating medium more nearly approximating the food craved by the spiritual part of the cell.

We say, "music is agreeable." Agreeable to what? To the spiritual part of a cell? When two mediums are in, or nearly, in tune, as two tuning-forks, the sound of one produces tone activity in the other. The one which was quiet is stirred into life by the one which is twanged. The spiritual part of the cell of man, no doubt, is also similarly stirred into life by the vibration of beautiful music. Noise being irregular vibration does not stimulate the spirit part of the cell. Jazz is mostly noise, except in the slower rhythmic pulses, and naturally stimulates the slower (physical) aspects of the individual.

Naturally that time when the good or spiritual part of the cell is stirred up, throbbed into life, is the best time to appeal to the individual with a message of counsel, admonition or advice. Perhaps the music goes even more deeply than words. We often hear quoted, "Where words leave off, music begins." This may be more truth than poetry. Music holds people together in thought (produces harmony) while words tend to separate or antagonize. Religious places which always include tranquil music seem to have been

THE BELL TOWER AT BRUGES

THE ANGELUS
By Millet

THE RATHAUS AND TOWERS OF THE FRAUENKIRCHE IN MUNICH

the source of many inspirations or awakenings of creative powers. Think over the inventors and creative minds during that great awakening period in Florentine history and then note the importance of the religious life of the time, charged as it was with art and with tranquil music of fundamental vibration.

The Carillon and the Finer Emotions

YES, THE sincere inspired music of the heart intoned in simple bell melodies from those old towers of Belgium has undoubtedly exerted a powerful influence upon the lives of these sturdy peoples. These melodies are folk-songs, patriotic songs, tranquil music, the reaction to which is relaxation and repose. This music is heard at the time of twilight when strong moods are upon people, moods for reverie, romance and love. These powerful melodies, rich with associations not only of sincere and dignified words but with the past history of their fatherland, are played over and over until they become threaded into the very woof and warp of the national life.

America needs more patriotism, more love of country, and only a deepening of the emotional content of the soul of the people will accomplish this end. For out of the deeper emotional self comes real patriotism, love of country and therefore respect for the laws of the country. Out of the richer emotions come also joy, happiness, broad sympathies and finer sensibilities.

With this philosophy and ideal in mind the encouraging of the carillon and chimes in America might not be amiss. In fact it might be a means of deepening our basic virtues. With it would come an increased appreciation for better music, for the best music is always based upon the folk-song. Art in general would receive a new impetus, and the religious life of America would realize a richer background. It is told of Napoleon that upon a certain occasion he was moving a cannon over a difficult pass in the Alps. Manpower had been used to the limit with no avail when Napoleon called upon the band to play a patriotic air. New life seemed of a sudden to possess the men, and the cannon was moved easily into the desired position.

During the late gigantic struggle the fate of Democracy hung trembling in the balance especially in the early days of the war. Military experts tell us that the only thing that saved the Allies was the almost miraculous feat of the Belgians holding on until the Allies had time to better organize.

Belgium's Bells

AS IN THE case of Napoleon just cited the Belgians' manpower, plus perhaps their years of accumulated emotional power resulting in no small part from their beloved bells, made it possible for them to accomplish this supreme task. Who shall say that it might not have been in this very critical moment that the war was won? Henry Van Dyke's wonderful words on this event bear so strikingly upon the point in question that I cannot refrain from quoting them:

"The gabled roofs of old Malines
Are russet red and grey and green
And o'er them in the sunset hour
Looms, dark and huge, St. Rombold's Tower.
High in that rugged nest concealed
The sweetest bells that ever pealed,
The deepest bells that ever rung,
The lightest bells that ever sung,
Are waiting for the Master's hand
To fling their music o'er the land.

"And shall they ring tonight, Malines?
In nineteen hundred and fourteen,
The frightful year, the year of woe,
When fire and blood and ravine flow

THE BELFRY OF ST. NICOLAS AT DIXMUDE

Across the land from lost Liege,
Storm-driven by the German rage?
The other Carillons have ceased;
Fallen is Hasselt, fallen Diest,
From Ghent and Bruges no voices come,
Antwerp is silent, Termonde dumb.

"But in thy belfry, O Malines,
The master of the bells unseen
Has climbed to where the keyboard stands;
Tonight his heart is in his hands!
Once more, before invasion's hell
Breaks 'round the tower he loves so well,
Once more he strikes the well-worn keys,
And sends out aërial harmonies
Far-floating through the twilight dim
In patriotic song and holy hymn.

"O listen burghers of Malines!
Soldier and workman, pale Beguine,
And mother with a trembling flock
Of children clinging to thy frock,
Look up and listen, listen all!
What times are these that gently fall
Around you like a benison?
'The Flemish Lion,' 'Brabanconne,'
'O Brave Liege' and all the airs
That Belgium in her bosom bears.

"Ring up, ye silvery octaves high,
Whose notes like circling swallows fly;
And ring, each old sonorous bell,
'Jesu,' 'Maria,' 'Michael!'
Weave in and out, and high and low,
The magic music that you know,
And let it float and flutter down
To cheer the heart of the troubled town.
Ring out, 'Salvator' lord of all—
'Roland' in Ghent may hear thee call!

"O brave bell-music of Malines,
In this dark hour how much you mean!
The dreadful night of blood and tears
Sweeps down on Belgium, but she hears
Deep in her heart the melody
Of songs she learned when she was free,
She will not falter, faint nor fail,
But fight until her rights prevail
And all her ancient belfries ring,
'The Flemish Lion,' 'God Save the King!'"

In the last analysis Music is in a sense like the letters of the alphabet. The letters may be used to write the most beautiful and uplifting and constructive poems, or the self-same letters may be used to write the worst doggerel. Music in the past has been a great power back of an ethics of militarism, but would it not be more sane, constructive and healthful to inaugurate, as a background to America's new enthusiasm in carillons and chimes, an ethics of peace?

Each hour of day and night
Is circled, dark or bright,
By startled silvery clamor of the bells,
Telling of time in flight.

Still pealing, swift or slow,—
These hours that measure so
The making and the breaking of men's lives,
They go, they go,—they go.

KATHLINE WARREN.

Surely a peace ethics would make a wonderful sail for our great American ship, but every sail needs wind, and America's new carillon music idea might well be utilized for a tremendous moving power behind these sails.

SELF-TEST QUESTIONS ON MR. CAMPBELL'S ARTICLE

1. *Name five Belgian cities possessing Singing Towers.*
2. *Why may the carillons of Belgium be said to regulate the lives of the people?*
3. *What is your interpretation of the statement, "Music is agreeable?"*
4. *Why is music called the "binding" art?*
5. *How do carillons differ from ordinary tower bells?*

The Value of the Mental Picture

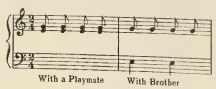
By BERTHA MCCORKLE

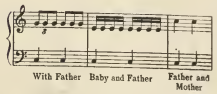
EVERY young teacher finds it difficult to interest some pupils in their lessons. They have entered her class under compulsion, or, though willing to learn to play the piano, are yet unwilling to work to attain this end.

But even these students are interested in games, and no game is too hard for them. To them a puzzle is not work: it is play. And interest does not lag until the puzzle is solved. So the young teacher can make of her lessons a game, and with mental pictures intrigue the child's interest and make a pleasure of practice.

The very first lesson can be made a charming game. The notes are new friends (each with a name) playing on a fence or step. After the pupil has "been introduced" to middle C and then finds him on a sheet of music—in a crowd—he knows that note for all time. Then, when he has learned to know all the notes and their places on the piano, he will be interested in making them talk loudly or softly, walk and run, keep step or walk alone.

"Now, Mary," you will say, "when you go for a walk with a little girl your size, you keep step right with her, and when you go with big brother you take two steps to his one. But when you go with father you have to take three steps to his one! Now, if baby brother is along, he must take four steps for every one of father's, but mother and father step right together every time."





While trying to "keep step" with father and the rest, Mary forgets that she is working and enjoys the game.

The five-finger exercises become interesting to the young pupil when the fingers are ten little playmates jumping or seesawing or playing leap-frog. The thumb always under and on his back!

In the early teaching of expression, the mental picture is invaluable. To say "play loudly" or "play softly" may cause a change in intensity, but expression is something more and must first be felt.

The title of a composition will nearly always give a clue, but, when no vivid picture is suggested by the title, the child's imagination must be put into play to create his own background.

In a title like "In the Woodland," for instance, there is unlimited opportunity. To the very young pupil you might say, "Now, Mary, we will take a little walk into the woods with the man who composed this piece and see if we can see what he does. This little melody is you, Mary, singing as you go." And so Mary learns to play legato. "This running accompaniment is the brooklet, and, oh, Mary, play softly! There's a rabbit! Play these chords loud, Mary. That's a dog barking. But hurry! The rabbit must get away!"

The minor strain will be played with like expression if it pictures a baby bird that cannot fly, while the closing strain and chords will express joy if made to show the baby bird at last flying into the low branch of a tree.

This kind of training does more than lighten the teacher's task. It develops the child's imagination and gives the teacher a glimpse into the mind and heart of the pupil. It makes of the child a closer observer and lover of nature while teaching her to think constructively. Soon the pupil is ready to grasp the musical idea of the composer from the music itself, the melody, the phrases and periods, the rhythm, the expression, because the drudgery of practice has been eliminated and the understanding of musical expression has begun its work of enlightening the mind and exalting the heart of the child.

Basket Ball

By RENA IDELLA CARVER

MY GROUP of young beginners loves to play this game that leads to confidence at the piano.

When the children have formed a semi-circle around the piano one of them is chosen to start the game. She seats herself and with closed eyes tries to find middle C and the octave above it (12 line C) with the right hand, then an octave below with the left hand. If she fails to "make a basket" the next one tries. After each has tried they begin again. The one that makes the most baskets is on the honor roll.

When the group is adept in jumping one octave, two octave jumps are learned and later three octave skips. Next crossing hands is used as a game. Then a triad or common chord is substituted for the single tone. The game is played in the same manner. This game of basket ball is always enjoyed by everyone.

Wild Melodies from the Arctic

By JOHN FREDSON

HOWEVER PRIMITIVE a man may be, he has music of one form or another; and though it may be produced in a crude way, it is within him, and it usually creeps forth. It is but a few years ago that the Indians of interior Alaska were in the Dark Ages. I am only a young man; yet my father remembered the time when he had to rub two sticks together to build a fire. What a terrific contrast. Stone Age yesterday. Civilization today!

Though it does get warm there sometimes; yet often the northern native faced by death, starvation, and the biting, rigorous cold, still found time to express his feelings through simple melodies which were whistled, hummed or sung. The airs fell into five different groups: those that were sung at the feasts; those that were chanted to the spirits; those that were used at the dances; those that formed the laments; and, finally, those that made up the love songs.

Gathering Native Tunes

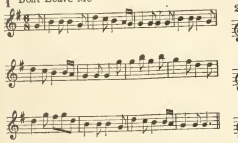
IT HAS BEEN my privilege to travel a great deal throughout the interior of Alaska with Episcopal missionaries—by boats in the summer and with dog teams in the winter. In these wanderings, tunes which were handed down from prehistoric times often came to my ears. Miss Bertha Baur, President of the Cincinnati Conservatory of Music, has been interested in these wild airs of the cold Arctic, and it is at her suggestion that a few facts have been set down along with each melody.

JOHN FREDSON WITH MISS BERTHA BAUR, DIRECTOR OF THE CINCINNATI CONSERVATORY OF MUSIC

"Don't Leave Me"

ON DOWN the Yukon, about three hundred miles below Fort Yukon, there is another settlement. This village is named after the Tanana River that comes in from the South. As this is a good spot for hunting and fishing, it has been occupied from all times. At this point, looking over the wide Yukon and the Tanana, the great bulk of Denali, or Mt. McKinley, may often be seen. Though it is one hundred and fifty miles away, its cold icy peaks soar high and clear above the rest of the land. Once upon a time in the good old days, a true-hearted beautiful maiden stood on the bank of the river here and cried, "Don't leave me," as her loved one paddled away in his birch-bark canoe for the "battle grounds." He returned victorious, and then she no longer had to sing:

1. Don't Leave Me

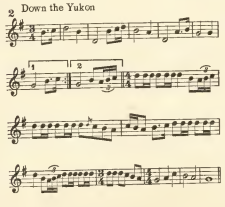


"Down the Yukon"

ON A BEAUTIFUL June day I was once going down the Yukon River, in the region known as the Yukon Flats, near the little village of Fort Yukon, which is just inside the Arctic Circle. The passenger boat was a stern-wheeler similar to those used on the Mississippi. On this boat was another native who leaned over the railings, not knowing that there was another person around, and sang out into the clear summer sky a song that since then often rings in my ears.

What a setting! The boat was plying the gray waters of the mighty river, smoothly, yet swiftly. Through the thick, massive, snow-white clouds which hung close to the earth, the Arctic sky appeared as blue as the deep sea. All was life! Under the hot sun that shines forth for twenty-four hours of the day at this time of the year, flowers of all description and beauty and the leaves on the trees were bursting into life quickly, yet silently. The ducks quacked here and there, and the geese honked at us (the intruders) in the "great open." Birds that had just returned from the South-land to spend their vacation around the Pole sang sweet songs which were impossible to be put into words, yet were heavenly. My friend was in a real love-land with his loved one when he sang, forming his own words, this melody that has come down from the ages:

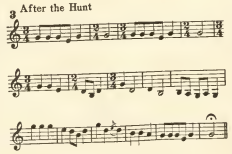
2. Down the Yukon



"After the Hunt"

PERHAPS it is safe to say that hunting was the chief method of getting a living. Without any implements of metal whatever, but with only the bow and the arrows, the snare, and a rough spear, back as far as any mind can go, the northern Indian managed to struggle against the terrific cold and the many hardships with which the man of the Stone Age had to contend. To get a deer, he had to run after it; to get a bear, he had to fight it with his hands. Often in the dead of winter he was forced to plow through deep snow, with his snow-shoes, to get his moose. Men who could endure such hardships must have been one hundred per cent. perfect physically. What a test for the "survival of the fittest!"

3. After the Hunt



It is not a surprise, then, that the native feasted and danced when he had "good luck." After a successful hunt there was always a feast and a general get-together. All took part in the singing, while the leader beat a crude drum made out of skin. Certain ones, especially those who were light on their feet, danced in the center, with perfect time and rhythm, very much like the other Red Brothers farther south. The singers stood around in a circle. This was kept up until all were exhausted.

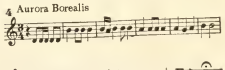
"Aurora Borealis"

ACROSS LAND, about one hundred and twenty-five miles north of Tanana and, perhaps, eight hundred miles by water, there is again a native town. This village is made up of two different tribes: the Kobuks (a branch of the Eskimos) and the regular Alaskan Indians. From time immemorial these two distinct types of inhabitants fought; but today, due to church work and the government, all are friendly. On the banks of the peaceful Koynkuk River these inhabitants live and have lived for centuries.

Allakaket is about one hundred miles inside the Arctic Circle, and it gets slightly cold sometimes. The thermometer was once noticed at seventy degrees below zero; then again in June or July the same thermometer registered around one hundred degrees in the shade.

One winter, in December and January, the late Venerable Hudson Stuck and I visited Allakaket; and the wonderful displays of the Aurora Borealis were beyond description. To this mysterious phenomenon the noble forefathers formed a tune. How thrilling it is to see the grand display of lights! They are made up of all the colors of the rainbow, crossing the whole clear cold northern sky (east and west), like a tremendous silk veil, thin and transparent. They move quickly; they dash this way and that, they flicker, they dance, and huge tongues of fire shoot forth and appear to lick the dark star-inlaid sky. But, with all the movements and coloration, not a sound is produced. All is dead silent! Can the simple-hearted natives be blamed for, at least, making a song of praise to this mystery of Nature's own handiwork?

4 Aurora Borealis



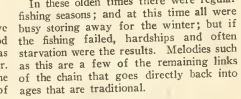
"My Girl is Like a Fish"

THE AVERAGE READER would smile at this heading; but after understanding the original makeup of the song, another view may be taken. The northern native never knew anything about agriculture. So his life depended on what he hunted in the woods and what fish he got out of the water. As all stories and legends came down by word of mouth, so this tune came down to the present day in the usual fashion.

A certain youth loved a girl dearly; to his mind it was almost impossible to compare her beauty with anything. Now it happened that there was a peculiar kind of fish with many colors; it was really beautiful, and fish was one of the sources of livelihood. It was a compliment to compare her with the fish; and she took it so.

In these olden times there were regular fishing seasons; and at this time all were busy storing away for the winter; but if the fishing failed, hardships and often starvation were the results. Melodies such as this are a few of the remaining links of the chain that goes directly back into ages that are traditional.

5 My Girl is Like a Fish



Such are the melodies as I have heard them in my wanderings about the great "Land of the Midnight Sun." Crude as they are, these simple tunes are the threads that still reach back and link us with the times when only the Red Man roamed the land.

A Unique Orchestra of the Air—Chinese Pigeon Whistles

By Herbert Beardsley

Above the quite ingenious and odd musical instruments recently brought to this country by an explorer from China are a collection of unique Pigeon Whistles.

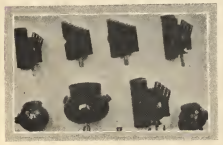
We are wont to speak of the Chinese as a sober, practical and prosaic race, worldly-minded, bestowing all their efforts on useful temporal things; yet the people are by no means lacking in purely emotional matters of great attractiveness; and their traits of a deep poetical quality stand out prominently in the invention and use of the Pigeon Whistles.

A PIGEON WHISTLE

The musical loving Chinamen find a delightful pastime and obtain pleasing melodies from a flock of pigeons whose tails are adorned with these fantastic and tuneful contrivances. The whistles are very light, weighing but a few grams, and are attached to the tails of young pigeons, by means of fine copper wire, so that when the birds fly, the wind blowing through the whistles sets them vibrating and produces an open-air concert. The instruments, one carried by each bird of a flock of pigeons, are all tuned differently.

There are two types, those consisting of bamboo tubes placed side by side, and a kind based on the principle of tubes attached to gourd body or wind-chest. They are lacquered in black and other colors, to protect the material from the destructive influences of the atmosphere.

The tube whistles have either two, three, or five tubes. The gourd whistles are furnished with a mouthpiece and small apertures to the number of two, three, six, ten, and even thirteen. A few have the shape of a pig's head.



CHINESE PIGEON WHISTLES

The whistles are manufactured with great cleverness and ingenuity. The materials used in their construction are: small gourds that serve for the bodies, and several kinds of bamboo for the large and small tubes. The various pieces are fastened together by means of fish glue. Their making requires much time and skill. One man is said to be able to turn out but three instruments a day.

The Chinese themselves offer no satisfactory explanation as to the origin of this quaint custom; for it is not the pigeon that profits from this practice, but merely the human ear which feasts on the wind-blown tunes and derives esthetic pleasure from the music.

What is Meant by "Musical"?

By Cyril Scott

When we apply the adjective "musical" to either man, woman or child, although we are persuaded that we know exactly what it means, we merely *think* we do; in point of fact we are but loosely using a catch-word which may denote well-nigh anything. Indeed, so relative is the term that on one person's lips it may mean one thing, and on another's it may mean another; if applied to a child it connotes something different from when applied to an adult; and when applied to a professional it means something different from when applied to a layman.

A small child who discordantly strums on the piano is often regarded as a musical child, but a *man* who discordantly strums on the piano is regarded as an *unmusical* man. Yet to the person who is not in the least interested in music, that very man by reason of *wishing* to strum on the piano at all is regarded as musical—even to be fond of producing pseudo-musical sounds is, in the eyes of countless people, to merit the honor of being thus termed.—*The Sackbut.*

Where the Blame Rested

The great conductor, Sousa, was putting his hand through a rehearsal. There was a recruit to the organization. The new member's instrument was a tuba. This person seemed incapable of getting through a somewhat difficult passage without making a hideous hash of his part of it.

Sousa halted the others and glanced reprovingly at the offender.

"What's the matter with you?" he demanded.

"It ain't me," explained the perspiring musician; "it's this dam horn." He shook the mischeavung instrument. "I blow in it so nice and sweet und it comes out so r-r-rotten!"

To Eliminate Pauses

By Norah Smaridge

There is a decided tendency for the pupil to make a considerable pause at the end of this or that measure. Usually it is found that such a measure has presented especial difficulties and has, therefore, been practiced over and over by itself. With the habit of pausing at the end of it thus firmly fixed, the pupil continues to do so even after the difficulties have been mastered.

This tendency may be avoided, in the case of practicing an intricate measure apart from the rest of the piece, by starting with any note except the first one and ending with any note except the last. Then, once the difficulty is overcome, the pupil plays straight on without the tendency to pause at the bar-line—a temptation which would ordinarily suggest itself to him had be been in the habit of stopping there.

"Alas for those who sing, but die with all their music in them."

—Oliver Wendell Holmes.

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

The advent of the Boston Symphony Orchestra's return to discs brought with it an assurance of musical wealth in the recording of one of America's greatest orchestras and also presented an augury of future releases which will unquestionably be awaited by musician and layman alike with an impatience born of an appreciative interest. This Pilgrim band boasts a choir of silken strings which are now a matter of recorded history, since they are veraciously projected from the disc.

Sergei Kussevitzky, an eminent conductor of the most superb artistic attributes, has chosen a modern work for his first recording. This is a suite from Stravinsky's ballet, *Petroushka.* The purpose of recording an arrangement from this ballet was to present a suite which could be enjoyed as abstract music apart from the program of the ballet. It begins with the energetic Russian Dance and ends with the Grand Carnival festivities. It possesses the rhythmic vitality of the original score without the characteristic innuendo of the story.

Those who intimately know the ballet will probably miss the excisions of the hand-organ music, the episode of the little Ballerina and that of the Moor, besides the death of Petroushka and the apparition of his ghost. Others will welcome the suite for its rhythmic life, its modern musical optimism and the fact that it is played by the famous Bostonians and their able leader. The suite occupies five sides of three Victor discs, numbers 6882-83-84. On the sixth side will be found an excerpt from the latest ballet by Stravinsky which is written entirely for strings in the Mozartian manner. This charming music is simplicity itself; its melodic purity is immediately appealing.

Brahms' "Third Symphony"

The RECORDING of Brahms' "Third Symphony" by Stokowski and his famous Quaker band was a most welcome addition to the growing library of musical classics. Stokowski's interpretation of this work is an ideal one based upon its rhythmic lines. His reading of it in the concert hall, it has been said, "was wrought with treasurable marvels. The slow movement was particularly incomparable in its tender, wide-eyed loveliness, a gem of purest serenity. And how ineffably yearning, how full of slanting sunlight, was the *Allegretto!*" This and more too is true, for Stokowski evidently nurtures a deep fondness for this symphony.

The recording itself is an excellent one, one which can be enjoyed for its pure, sensuous beauty as well as for the poetical interpretation of the conductor. At the same time it does not do Mr. Stokowski full justice, for his range of emotional concept is considerably eclipsed in the recording. At no time does the orchestra attain a genuine pianissimo, but compromises instead with a mezzo-forte and a mezzo-piano. The fault, of course, may be assigned to the recording director, but it would seem to the present writer that the poetical genius of a Stokowski should know no compromise in the delivery of what, in the concert hall, has been a perfect concept.

The recording of this work completes the symphonic quartet of Brahms upon discs, since all four symphonies can now be gotten in electrically recorded versions. Strange to say, although the "Third" is the most immediately appealing, it has nevertheless been neglected and is the last to find itself recorded. Hadow writes that "it is perhaps the finest, certainly the clearest, of all Brahms' instrumental compositions for orchestra—forcible and vigorous in movement, delightful in melody, and, of course, faultless in construction." Brahms introduced this symphony to the Viennese public during the winter of 1883, whereupon it was immediately claimed and played in every leading musical centre in Germany—a decidedly different reception from those of the other three. This work will be found upon Victor discs Nos. 6886 to 6890.

String Quartet of Debussy

With the recent issue of Debussy's *String Quartet,* Columbia reached Set No. 100 in their album series of master discs. This Quartet belongs to the second period of that master's creative genius, having been composed in his thirtieth year. It is a work of great sonorities and one in which the tonal resources of each instrument are veritably exhausted. This quartet is quite apart from the chamber style of the Beethoven Quartets, wherein the sonata form reached the peak of perfection and equal delineation by the various instruments was carefully sought after.

Debussy creates color and builds his sonorities until the music seems as though it were being played by a chamber orchestra rather than by the usual four instruments of a quartet. Again and again one hears the second violin or the viola sounding like a clarinet or oboe, and often the 'cello tone is reminiscent of a horn. The illusion of a miniature orchestra is absolutely complete. The Lener Quartet of Budapest have interpreted this work with an instrumental virtuosity which is most effective, and the recording is unusually full and resonant. Perhaps the best playing is in the reproduction of the slow movement, wherein the composer's mystic touch of beauty is recreated with rare appreciative regard.

Piano Concertos

Three PIANO concertos recently engaged our attention for their artistic interpretations and their excellent recordings. These were Chopin's "Concerto in E Minor," Opus 11, Liszt's "Concerto in E Flat," Opus 22, and Schumann's "Concerto in A Minor," Opus 54.

Chopin's "Concerto in E Minor" was written in 1831, when the composer was only twenty-one; yet already his exquisite melodic genius was fully in evidence. Chopin never acquired fame for orchestral writing; his creative gift expressed itself only through the keyboard of the piano. So it is not surprising to find the orchestration an uneventful part of this concerto. But, since a concerto is primarily designed to display the skill and artistry of the solo performer and since the piano part of this one is full of emotional ex-

(Continued on page 311)

The Cardinal Principles of Weight Playing

By Clarence G. Hamilton

What IS meant by "weight playing?" In answer, perhaps I can do no better than quote the definition given by Leroy B. Campbell in his book, *Relaxation in Piano Playing,* "Weight in piano playing is the use under control of the power furnished by a falling body (the playing arm) instead of *or in connection with* the power secured by forcible muscular action." (I have added the words in italics.)

This definition recognizes two means of producing power by the player: (1) by *active* effort of the muscles, and (2) by *passive* fall of the arm or its component parts.

Such a passive movement evidently assumes that the law of gravitation is allowed to take its course, that the falling member has been suspended by some force which force is suddenly withdrawn. Here we come to the condition necessary for the employment of weight playing, which is *the release from some sort of muscular tension.*

Principle I

We ARE now prepared to state, as the first of our *Cardinal Principles,* the following: *Weight playing is produced by the sudden relaxation of a part or the whole of the arm and hand.*

Examining the various members which may be thus treated, we find that they are four in number: The fingers (collectively), hand, forearm and full arm. These are, indeed, like four distinct instruments, all of which are under the control of a single player who may use them individually or in combination.

To appreciate the possibilities of relaxing each of these members, sit before a table so that the finger tips rest on its top and the upper side of arm and hand are in a level, straight line. Now raise each of the fingers in turn as high as possible and suddenly relax it so that it falls loosely. There will be a slight thud as it hits the table top, but the force of the falling finger is evidently negligible as to its playing results.

Next pull the hand back from the wrist as far as possible and let it fall. The thud is now much more evident, involving enough power to drive down a piano key.

Now, holding forearm and hand firmly together, raise them to a vertical position and then relax. The fingers now hit the table with a resounding thump, which, if applied to the piano, produces a loud tone.

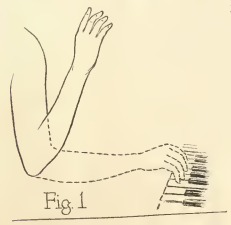


Fig. 1

Now sit back from the table, resting your hands loosely in your lap. With upper arm, forearm and hand held firmly together, pull up the whole combination, by shrugging up the shoulders as high as you are able (probably four or five inches). Hold the arm thus suspended for a moment, and then release it. The resulting forcible descent into the lap will show the importance of this kind of weight touch.

Principle II

As our second *Cardinal Principle;* let us consider the following:

The effectiveness of weight playing will depend (1) *on the amount of weight that is released.*

In the above experiments we have found that the power generated by relaxing the various members varies from the negligible thud of the fingers alone to the powerful descent of the entire arm. Here let us observe that the same member may generate different degrees of power according as it is liberated wholly or only partially. This fact was indicated in the definition by the words "use *under control* of the power." Relaxation, therefore, may be complete or partial. In the former case the maximum of power from weight alone is gencrated, while, in the latter, part of this force is held back.

Accordingly the player must cultivate what Mr. Campbell calls *Relaxation Consciousness* or the accurate mental gauge of just how far relaxation is to be carried. Imperfect relaxation consciousness results in that lack of control of weight which is so necessary to intelligent playing.

Most pianists, for instance, realize the importance of a relaxed wrist and imagine that they have succeeded in obtaining one when relaxation is far from complete. "I find my hands getting tired during the performance of Alabieff-Liszt's *Nightingale,*" writes a correspondent, "although I keep my wrists perfectly relaxed." Excuse me, Madam, but you deceive yourself in the matter. For your wrists are relaxed only ninety per cent., while the other ten per cent. of stiffness remains to brew all the trouble.

Ask a player to relax the wrist of his right hand and then to hold the hand, while changing loosely from the wrist, a few inches above the piano keys. Then let him gradually lower the hand until the fingers sink into the keys. Ten to one, just as the fingers are about to touch the keys the hand will rise a little, showing imperfect wrist relaxation.

I cannot urge too strongly the importance of acquiring the ability to relax *completely* any of the muscles called upon in playing. If every player, indeed, should spend two or three minutes of his daily practice time in merely allowing his hands to dangle limply from the wrists his command of the keyboard would be immensely increased.

Having secured such complete relaxation, one may readily learn to hold in reserve any desired degree of firmness. Thus, in allowing the hand to drop on to the table top, one may lessen the thud of the fingers at will by making the relaxation only partial.

Principle III

The effectiveness of weight playing will depend (2) *on the direction in which the weight is released.*

This principle is well illustrated when one drives in a nail. A hit directly on its head is evidently worth several sidewise blows. So, if the arm weight descends straight down into the key, the maximum of force results.

Suspend your hand an inch or two over the keys, so that it hangs down from the wrist as nearly perpendicular as possible.

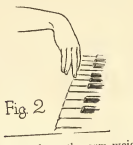


Fig. 2

Now suddenly release the arm weight, allowing the middle finger to descend into its key. So considerable is the force of the blow that one has to hold back a portion of the weight, lest he break either the string or his own finger! Repeat the experiment several times, slanting the hand towards you more and more. With the same amount of relaxation the force of the blow gradually lessens, until, when the hand starts from the level or below it, the tone is decidedly softer than at first.

From this demonstration we may conclude that, in using the weight touch, a more powerful tone is obtainable when the wrist is held high than when it is held low. No doubt, much of the brilliancy of Liszt's playing was due to the proverbial high position of his wrist.

In tone production, moreover, we must take into account not only the forward-and-back movements of the hand and arm but also their sidewise motions.

Holding the wrist high, as in the foregoing illustration, press down a key with the third finger, keeping the weight centered upon it just as though you were standing on one foot. The result is that the center of gravity of the hand and arm is focused directly upon the key.

Now sound the next key with the fourth finger, transferring the center of gravity to it by moving the hand slightly sidewise to the right. Next sound a key with the second finger simultaneously throwing the hand over it to the left. When the arm weight is transferred from one key to another in this manner the maximum of weight rests upon each in turn. Any undue sidewise motion of the hand then upsets the center of gravity and weakens the pressure —just as, when you are standing on one foot, a sidewise bend in either direction makes you topple over.

This focusing of the weight upon individual keys is the real end and aim of the so-called "forearm rotation" which makes it possible, by twisting the forearm to the

Fig. 3

Rotation to right

right or left, to concentrate the weight upon whatever key is to be sounded.

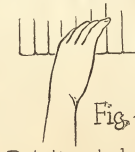


Fig. 4

Rotation to left

From what has been said above, the force derived from rotation is increased by a high wrist.

Principle IV

Here WE are brought into contact with another *Cardinal Principle,* suggested by the addition made to Mr. Campbell's definition, namely: *Weight in playing may supplement or coöperate with active muscular effort.*

For instance: In the rotation movements described above, the mere throw of the hand from side to side by the forearm is sufficient to produce a considerable amount of force. If to this force, however, the partial or entire weight of the arm be added, there will be a corresponding augmentation of the force, and the loudness of the tone will increase in proportion. Other such instances will be noted later on.

Principle V

We HAVE seen that weight has very little part in the pure finger touch. With the hand touch, however, it is of greater consequence, so that we may say: *In the hand touch, the weight of the hand and arm are important factors.*

By the hand touch we mean that the keys are sounded by throwing the hand into them, individual tones being produced by the impact of the proper fingers. In this touch the hand is kept perfectly free at the wrist so that the throw is accomplished by a quick upward jerk of the forearm, just as one shakes water off of the ends of one's fingers.

To the force of this throw is evidently added the weight of the hand itself, which is by no means negligible. In this case, however, the weight of the forearm acts merely as a regulator. For when the downward motion of the hand is abruptly stopped by contact with the keys, the wrist has a decided tendency to spring up into the air, just as one end of a see-saw tends to jump up when the other end hits the ground. Here the weight of the forearm comes in to moderate or even practically eliminate this upward spring. Otherwise a running passage played by the hand touch is accompanied by a continual jerky movement of the wrist.

Sometimes, however, as in the playing of individual chords, this upward jerk may produce special emphasis, if the weight of the arm is thrown simultaneously over and upon the keys. As an instance of such an effect, we may cite the first chord of Beethoven's *Sonata, Op.* 13.

Principle VI

The ARM-WEIGHT touch, with loose wrist, is well adapted to the production of sustained tone, in alternation with the hand touch. In the arm-weight touch, the wrist starts from a position either level with or a little above the arm and hand. By a sudden relaxation of the forearm or entire arm the wrist falls, so that the arm hangs on a finger or fingers as the tone is produced.

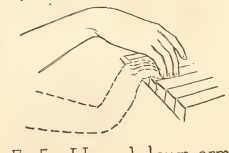
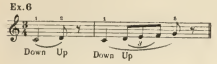


Fig. 5 Up and down arm

No great degree of force is thus normally generated; but the resulting tone is full, rich and well adapted to the sustained and legato style since there is a decided tendency for the finger to continue clinging to the key. Often this touch is employed to start a phrase which is continued by the hand touch, with a gradually rising wrist, as in these instances:

Ex. 6



Principle VII

IN THE full-arm touch the player is given the maximum control over the finer gradations of tone, by the proper regulation of the arm weight. This touch employs the entire arm, with its members —upper arm, forearm, hand and fingers— linked firmly, but not stiffly, together, the whole raised solely by the shoulder muscle.

With arm and hand in playing position, shrug up the shoulder as high as possible, thus raising the fingers two or three inches above the keys. Now suddenly relax, so that the fingers attack the keys with considerable force, producing a heavy tone.

Let us observe, however, that the shoulder muscle may be made to relax as little or as much as possible, so that the strength of tone may be infinitely modified at the will of the executant. Such modifications are made under the control of the powerful shoulder muscle, which, by accurately gauging the speed with which the key descends, may make the finest distinctions between the tonal shadings. Hence this touch is especially valuable for the expression of melodies where such distinctions are of paramount importance.

Principle VIII

WEIGHT playing of any kind implies previous support of the playing member or members. Our enthusiasm for the important factor of relaxation should not blind us to the fact that piano playing nevertheless demands almost continually active use of the muscles. Merely to retain the fingers on the keys, for instance, one must keep the forearm continually lifted by means of the large biceps muscle of the upper arm. We have seen, too, that, in the full-arm touch, the shoulder must be raised and the wrist must be firm before relaxation occurs.

Also, the finger tendons are kept almost continually in action, the amount of finger curvature being strictly regulated. For a crisp, decisive touch, for instance, this curvature should be well pronounced, while, for a cantabile melody expressed by the full-arm touch, the fingers may be curved only slightly, so that they press rather than drive down the keys.

Principle IX

THE APPLICATION of weight should cease or be minimized as soon as the desired tone is produced. In the case of a staccato tone this direction would be hardly necessary, since an immediate removal of the weight is assumed. But, when a tone is to be sustained, any undue pressure exerted on the key is not only wasted but has a tendency as well to render the touch stiff and clumsy.

In the ordinary playing position the shoulder and wrist muscles are kept relaxed. The fingers, under control though not stiff, are in contact with the upper surface of the keys, and the forearm is constantly held horizontal by the muscle of the upper arm. When a note is played staccato this position is immediately resumed. But if the tone is to be sustained just enough pressure should be retained on the key to keep it firmly down. In the full-arm touch, for example, the instant the tone is heard the wrist should relax completely and the key should be held down without any undue pressure on the key-bed.

To realize this condition, press the key down, momentarily stiffening the wrist in doing so, and immediately afterward raise and lower the wrist freely as far as it will go in either direction, meanwhile keeping the key down securely. Thus the weight retained on the key is reduced to the minimum amount required for sustaining the tone.

Weight playing is not by any means a modern invention, for consciously or unconsciously it was undoubtedly employed by even the earliest pianists. Certainly Liszt, Schumann, Chopin and their hosts of followers made continual and effective use of it. But it is only in recent times that its application under varying circumstances has been studied systematically. In the nine *Cardinal Principles* enunciated herein an endeavor has been made to show how weight playing may be practically applied to the different kinds of touch, and, more particularly, how its judicious use may save the player from much tiring and, often, conflicting muscular effort.

SELF-TEST QUESTIONS ON MR. HAMILTON'S ARTICLE

1. *How may the importance of shoulder play be illustrated?*
2. *Define "relaxation consciousness."*
3. *How may active muscular effort be made to coöperate with weight playing?*
4. *What, probably, was the secret of Liszt's brilliant playing?*
5. *How does arm weight figure in the hand touch?*

Leading Pupils to Practice

By George Brownson

WHEN A pupil says he dislikes a scale, arpeggio or technical study and will not practice it, the teacher's first reaction is to exclaim, "You must!"—but she refrains, knowing this only makes the pupil rebel inwardly, if not outwardly. No study is practiced well if it is practiced unwillingly.

To combat this attitude the teacher should give the pupil a piece with an attractive title but one containing the required technical problem. The child will try harder to play scales smoothly if the beauty of a piece is dependent upon its scale passages being rendered so. This is like giving a little fruit juice with medicine.

When it becomes absolutely necessary for a pupil to play some particular study he dislikes, it may be presented along with an even more distasteful one. The teacher then offers the child a choice between the two (omitting any statement of "you must"). He will, of course, choose the one the teacher has planned for him and, consoled with the thought of having picked out the less unpleasant one, will practice with more enthusiasm.

The pupil may be further encouraged by being allowed to make out a list of pieces he would like to learn. Then, when his studies have been well done for a certain length of time, he may be given one of these pieces.

Scientific Legato Playing

By Arthur Bender

I HAD an ordinary spring scales before me, the kind that has a round dial with a needle that registers up to twenty-four pounds and is much used in kitchens. Through curiosity, I struck its little flat platform with a strong down-arm touch just as I would if playing a heavy chord at the piano. The needle flew around the dial and registered at twenty-two pounds which would have been *fff*. I tried an up-arm staccato at *ff* and registered nineteen pounds. A down-hand stroke at *ff* brought fifteen pounds; and an up-hand elastic staccato fifteen pounds.

My interest was more keenly aroused, however, when I sat down with my hand and fingers in correct playing position, just as though I were going to play the piano. My arm, at the wrist, supported about one-half of my relaxed hand. Of course the other half of the hand was supported by the platform of the scales through the curved fingers. I strove for as absolute a relaxation in the hand as possible while keeping it in position. I found that the part of the hand weight carried by the scales was exactly eight ounces, a half pound. The hand felt easy and comfortable and I found if I transferred the weight to only one finger, the same pleasant feeling of relaxation was experienced.

If I pressed, thus making the needle register more than eight ounces, I could feel a tightening; if I took all the weight off the scales by sustaining all of the hand weight from the arm through the wrist, there was a tightening. This tightening is the worst enemy of legato and speed in legato.

With my hand again in position, relaxed, with the scale registering eight ounces, I raised my second finger fairly high and struck. The scales registered four pounds, and I calculated *mf*. By playing the five finger exercise up and down, I found I could register with each stroke about four pounds. *If, between strokes, the needle went back to zero instead of eight ounces, I knew I had broken my legato.* I tried with greater speed and soon was able to make the needle go to four pounds at each stroke and come back no further than eight ounces between strokes. In this I realized I had the perfect technic of legato in scale and arpeggio playing.

If the hand was not perfectly relaxed at the wrist, with one half of its dead weight carried by the arm and the other half by the finger-tip that had played and was resting upon the platform, then the needle would spring back to zero thus showing a break in the legato. There would also be a tightening that would soon cripple both speed and clearness of execution. When the hand was perfectly relaxed, its outer weight of eight ounces was carried from the finger-tip that had just struck to the next finger to strike, and thus was continuously transferred to the platform of the scales.

Trying the experiment at the piano, I transferred the outer weight of the relaxed hand from the finger that had played and was resting upon the depressed key to the next finger to strike and rest. The result was not only satisfactory; it was ideal! It gave almost tireless agility in scale and arpeggio passages in legato.

Returning to the scales in the kitchen, I found in playing the five-finger exercise rapidly that I must not raise my fingers high in preparation, else the needle would go back to zero between touches, thus showng a break in the legato, or non-legato playing. In faster legato, then, we have a scientific demonstration why the fingers must be held very close to the keys in attacking.

I also found a finger elastic staccato touch registered about nine pounds at *f*. The mild finger staccato brought five pounds. The light finger staccato three pounds. A heavy stroke from the raised finger followed with arm pressure from the triceps brought eight pounds.

Special Lessons

By Gladys M. Stein

MAKING each lesson different from the others is one way of keeping the pupil interested in his work. Sometimes the order of the studies is changed and sometimes there is given what is called "special lessons." The week preceding these lessons finds an announcement similar to the following pinned to the studio bulletin-board:

> FINGERING WEEK
> September 18 to 23

During the week an accurate count is kept of all mistakes in fingering made by each pupil at his or her lesson. The pupil with the least mistakes is given a prize card as a reward. The children are proud to receive the cards which are given to them at the studio recitals.

One special lesson is given each month. When two "special weeks" of the same type are announced in consecutive months the improvement made in the second lesson is surprising.

These special lessons range from fingering to rhythm, pedaling and correct notes.

The Repertoire Game

By Alfred J. Tull

A GOOD way to encourage the children to memorize is to play the "Repertoire Game." Find a blank sheet in the study or note book and write a list of pieces studied, as well as current assignments.

Next impress the pupil with the necessity of having a large repertoire to call upon at an instant's notice, and place a gold star opposite every piece learned perfectly from memory. Extra inducements may be offered for a great number of pieces learned, all tending to enlarge the repertoire and improve the musical memory.

"It is one of the ineradicable vices of musical criticism, to a great extent of all criticism, that it seems unable or unwilling to exalt one great artist save at the expense of another."—Cecil Gray.

DEPARTMENT OF

Bands and Orchestras

Conducted Monthly By

Victor J. Grabel

FAMOUS BAND TRAINER AND CONDUCTOR

The French Horn in the High School Band

By Paul E. Morrison

President Illinois School Board Association

Part I

THE FRENCH horn, with its rich and mellow tone and its great variety of tonal coloring, is a most desirable and necessary part of any symphonic orchestra or band. Most of our larger high school bands are now equipped with them. The directors of some of our smaller and younger bands would like to have them but are unfortunately inclined to decide in favor of the melophone (an inferior and almost worthless instrument) because of various problems in connection with the French horn.

Perhaps as one becomes better acquainted with the French horn these problems will not seem so great. The National Committee has done high school bands a service by specifying French horns in the required instrumentation. If the school band director has first-hand knowledge of the horn or has a capable teacher of it available, his problem is largely solved.

Picking the Right Boy

IN HIGH SCHOOL band work, as I have known it, the director has the problem of starting new players, either from the beginning or by transfer from some other instrument.

It used to be a working principle with me to put the boy who knew nothing at all about music into the alto section. If a boy had played piano or violin he would be put into some other section, depending upon his musicianship, preferences and his physical characteristics—shape of mouth, for instance. With the coming of the French horn all that is changed. A boy must be musical and should have had some musical experience, or his chances of development on this instrument are not great.

Just as I used to steer a versatile individual away from the alto (or melophone) section into the woodwind section, now I am glad to get the most promising individual into the horn section.

In choosing a prospective horn player, take one, if possible, who plays piano or violin or who sings. In connection with the piano it is often possible to pick out the individual who likes harmony, because he is constantly playing chords. He will be an excellent subject. If he is particularly fond of melody, even though there are many horn solos scattered here and there, he will probably not be satisfied unless he is playing a more pronounced melodic instrument.

The matter of age does not seem to enter into the situation any more than it would with any other instrument. Among some that I started on French horn this summer is a boy of ten in the sixth grade. He is normal in size, a bright youngster who is musical and who has had two years on the piano. His only fault is one common to all boys of his age. He is not able to concentrate as long as the older boys; hence he will lose his place through fatigue and do a little "looking around the room" before he tries to find the place and begin playing again. However, in spite of this, he promises to make an excellent player.

Ever since engaging in high school band work I have advised parents to start their children on the piano or violin as a preparatory instrument. Consequently, many boys who apply for positions in the band have already acquired some good foundational training through study of the piano.

Throat Trouble

A BOY WHO is subject to tonsillitis will always have an irritated throat if he plays clarinet; this is not the case if he plays the horn. My personal experience is that playing the French horn is less irritating to the throat than playing a bass horn.

Teeth and Lips

WHAT KIND of teeth and lips should the prospective horn player have? Here I think you will get a surprise and, I hope, some encouragement. All bandmen and teachers are familiar with the general mouth, teeth and lip conditions which prompts one to advise one instrument rather than another—thick lips to the larger cupped instruments, thin lips to the smaller cupped instrument or woodwind, uneven teeth to the larger cupped instrument or woodwind, projecting upper teeth to the tuba or woodwind. I, myself, have a rather extreme case of projecting upper teeth and could have played a tuba, baritone or trombone but not a cornet. Imagine my surprise to learn that the projecting teeth did not interfere with my playing the French horn! Neither do thick lips interfere.

The Embouchure

THERE IS, of course, a considerable difference of opinion as to the exact place for the mouthpiece to be placed on the lips. If you are using a former cornet player in the horn section it is advisable to let him use the same embouchure that he did on the cornet, that is, if he expects to return to the cornet sooner or later. But if you are starting a boy on his career as a horn player it is best to have him begin with the best French horn embouchure.

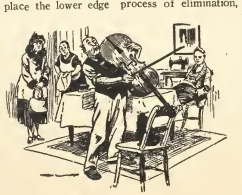
A French horn instruction book which I have at hand says, "The mouthpiece is placed on the lips as nearly as possible in the center of the mouth, about two-thirds of the mouthpiece on the upper and one-third on the under lip." This, of course, does not seem to be any different from the general directions for locating the embouchure of any of the cup mouthpieces. However, it is a fact that nearly all professional French horn players place the lower edge of the mouthpiece on the middle of the red part of the lower lip. In fact, nearly every "old timer" has a mouthpiece with a thin, almost sharp, edge which rests in a practically permanent depression on the lower lip. At least, the thin edge of the mouthpiece makes it possible for the horn player to place his mouthpiece with a nicety where it should go. This being the case, it is easy to see that considerably more than two-thirds of the mouthpiece, particularly in the case of projecting teeth, will be resting on the upper lip. In any case the upper teeth do the business, which makes it possible and practical for a boy who has projecting upper teeth to play the horn successfully.

I understand that Eric Hauser, one of the foremost horn players in New York, has a slightly protruding lower jaw which accounts for the fact that he beds his mouthpiece in his lower lip.

Shape of the Mouthpiece

AS TO THE shape of the mouthpiece, it is necessary to be rather general. The more recent and better type of mouthpiece is cup-shaped. A deep mouthpiece secures better tone quality. A shallow one enables the player to reach the higher notes but at a sacrifice of quality in the lower notes. In general the first and third horn players in a band should use slightly smaller mouthpieces and the second and fourth slightly larger, although there is no rule for this. Eric Hauser in his "Foundation to French Horn Playing" says: "The choice of a suitable mouthpiece is very important, yet there is no infallible rule for selecting one. The old method was to give a mouthpiece with a narrow bore and narrow rim to students with thin lips, and a mouthpiece with wide bore and a wide rim to those having thick lips. There was also a misplaced theory that a very small mouthpiece was conducive to efficiency in playing high notes with the least effort, while a large one was best suited for low notes. This theory is not true to fact.

"There are horn players who use large mouthpieces and still have a very high range, and there are those who use small mouthpieces and have no difficulty in producing powerful low tones. The student must be guided in his selection by the process of elimination, disregarding those which he is certain do not fit his lips and which do not permit him to perform with ease. Start with a medium-sized mouthpiece with a slightly rounded rim."



THE BIG "BULL" FIDDLE

Just this fall, on account of conflict in school program, I was forced to fill out the horn section in my orchestra with a cornet player from the band. At first I had him use a small bore melophone with his own cornet mouthpiece. Later I selected a Bach wide-rimmed French horn mouthpiece, the same size as that of the cornet mouthpiece. And now I have him doing double duty. Although I did this in an emergency, it is something I would advise one to avoid if possible. I do not yet know whether this boy will take up the F horn or continue with the cornet. He cannot do both successfully. In this case I did not change the position of the mouthpiece as I would if I were sure of his playing the horn permanently.

In the eight different Bach mouthpieces for French horn, numbers ten and sixteen are wide-rimmed and would be useful in such a case as I have mentioned. In no ordinary case would I think it advisable to use a wide-rimmed one. It is not possible to specify the exact type of mouthpiece it would be best for the individual to use. The final test, after one has brought into play one's best judgment, is to use the mouthpiece. Out of a selection of well-known mouthpieces, I picked one which seemed to be the best for my purpose—the right size, the right width of rim, the right depth—but after I had used it a few days my lip became sore, and I discovered that the inner edge was just a little sharper than I had realized. So I had to discard it for a similar mouthpiece with an edge not so sharp.

Making the Tone

SINCE THERE are so many open tones on the French horn and since the same tone may be made in several different ways it is hard for the beginner, and often for the experienced player, to get the tone that is wanted. The player who has a good, natural embouchure and a good ear will "get by" in most cases, but often in the most critical situations he will fail miserably. It takes something more than this to be a sure and certain player. Such as these are holding the first chairs in the large concert organizations. Other players below the first chair may have a more beautiful tone but the element of sureness is what the director must have. This sureness should be developed or increased even in the individual who seems to be relatively dependable. For this I shall emphasize the point already made—that a singer, violinist or piano player should be chosen as a prospective horn player.

The singer is used to hearing his tone before he strikes it. This is what the horn player has to do. To a certain extent this is true of the violinist although he usually knows where to put his finger and his hearing corrects the pitch, should it be the least bit sharp or flat. The piano player is accustomed to a harmonic combination of sounds and therefore can place his pitch with relative accuracy. With this to start with, he should develop the ability to read intervals mentally.

Many old horn players who are accustomed to transpose from almost any horn to the F or B flat horn use the *sol-fah* system which, when the key is known, enables one to strike any tone without harmonic assistance and get it correctly. The next best substitute to solfeggio is a consciousness of intervals developed through practice of arpeggios in various keys.

In addition to the above, the correct tone is secured with much more certainty if it is properly made by the lips before it is produced in the horn. The French horn

(Continued on page 303)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

The Values in Voice Culture Classes for Senior High School Students

By FREDERICK H. HAYWOOD

DURING the past ten years there has been much progress made in the teaching of voice culture to classes of senior high school students. Progressive teachers in many cities throughout the country have abandoned the haphazard "hit or miss" methods for the adoption of carefully planned courses. These involve the use of text material with required written examinations on the theory of the subject, for which, together with solo tests, grades are given and promotional credits are granted. In many instances where the classes are so organized, the status of voice culture has been raised from that of an elective to that of a required subject. With these progressive teachers who have been doing this important pioneer work, the subject is no longer considered in the light of an experiment. It is proclaimed to be not alone possible, but essentially practical and a delightful experience. Therefore we venture definitely to state that specific voice training for classes of from twenty to thirty students in each group is a present day reality and one of the most progressive contributions to the public music education plan for high school students in the country to-day.

Conservation of the Post-Adolescent Voice

METHODS for the protection of the child voice and the nurturing of the changing voice have been given much attention for a rather satisfactory and happy conclusion. But, though these phases are, generally speaking, competently handled, methods for the cultivation of the post-adolescent voice have received little consideration from a technical standpoint. Indeed, previous to the past ten years, no effort was made to standardize or organize material of instruction that could be definitely followed to any conclusion.

True, voice classification has been attempted for the purpose of assigning parts in glee clubs and choral units, but this has been done on a somewhat speculative basis with but temporary effect and results. In spite of these facts for many years singing requirements in glee clubs and choral units have been exacted in the rendition of music difficult of range and too frequently beyond the physical capacity of still very young throats. It has been an experience of singing with instruments untrained in the technic of voice production.

The senior high school student is sufficiently grown physically and mentally to grasp the importance of voice training and to comprehend the theories of voice culture. He is also alert enough to realize the value of understanding the technic of the vocal function through which he can more safely sing the music required of him.

A knowledge of correct breathing, of clear articulation, pure enunciation and faultless pronunciation are all first line defenses against vocal strain and injury. These points of vocal theory should be contained in the method for the post-adolescent voices. The students can learn of these requirements and at the same time become aware of the limitations of the human voice and thus build for sound judgment on matters of voice development. This will not only protect the voices in the glee club and choral singing, but will so improve the relation of singer and singing that each student will enjoy a more nearly complete musical experience such as we feel certain is enjoyed by the student of the violin who plays in the high school orchestra.

Benefits Not Restricted to Choral Singing

THE BENEFITS of this study are not restricted to choral singing, for from the voice culture class soloists will come forth in large numbers and of such quality as to surprise the most skeptical of critics. This is inevitable. Just that. The writer is acquainted with a case in point in which some five or six high school students began to sing in solo church choir positions at the year of their graduation and as a direct result of the training in voice which they received in their high school classes.

Solo Singing Ultimate Objective

THE REAL purpose and ultimate objective of the voice culture class should be to train students in solo singing. This can be done in such manner as to give the individual student of the class the advantages of specialized study available in the private lesson. Independence of thought and action can thus be gained. In this plan are included correct reading, rhythm, intonation and interpretation, channels through which the student may learn to feel the moods of music in song form. He thus can learn to perform proficiently as a soloist and, like the violinist of an orchestra, first play alone, gaining mastery of his instrument and himself in this way.

To refer again to the glee club and choral units, obviously a group of singers technically trained will easily outsing in tone quality, interpretation and musical intelligence any group of individuals without this background. Incidental to the growth of musicianly singers is the much desired development of moral courage through solo singing.

The frequency of solo performances before the class makes for courage in aesthetic achievement and contest. This is quite as important and desirable as physical development and courage in physical contest. Certainly in the pursuit of happiness moral courage is as essential as physical courage. This can be attained in the voice culture classes, all of which brings us to another valuation too important to be discounted or overlooked.

The boy or girl who can, with poise, stand up before friends and entertain with a song, beautifully rendered, is immediately in demand, for the ability to sing a song artistically and thereby contribute something of beauty to recreational hours is a sure indication of culture and individuality and an invaluable social asset. How many miss the chance of improving themselves in the art of singing because of stubborn circumstances, financial and otherwise, and "die with their songs in their throats unsung."

The establishment of voice culture classes in the high schools throughout the country would greatly reduce the number of such tragedies.

Health Benefits

THE BENEFITS to health from this specific training are most important as they apply generally aside from the application to health for the singer in particular. The benefits to the singer are through correct breathing which means correct posture, a supple and sound body, body rhythm, poise and self-control. An interest in good health through singing is the biggest "ounce of prevention" obtainable. And it is so very agreeably administered! It is generally conceded that the physically fit are mentally fit and so better equipped to grasp the meaning of life's problems.

Aside from the required strength used in singing for the purpose of sustaining the voice, we make a subtle point of the fact that the timing of the ear depends upon sound physical conditions. The human ear is very slow to catch the delicate qualities of the vocal tone, and the training of the ear is an exceedingly exacting study. It is a noticeable fact that the person who is free from physical repression and interference sings with a natural rhythmic appreciation and a mellow voice. He is supple and unrestrained and his ear is sympathetically keen. We say he is musical. This keenness of ear and musical feeling is within the reach of all persons who can acquire physical freedom and elasticity of the body. Spontaneity, buoyancy, alertness, suppleness, elasticity, are all key words to the great force in singing-freedom.

Sensitive ears are essential to an appreciation of fine tone quality and also of the intricate scale of language-sounds that the singer must use to beautify the fundamental tone and through which he must express himself in songs of joy, sorrow, ecstasy, desire, gratitude, love, praise and life.

The tuning of the ear and the care given to the study of the pure vowel sounds required in singing makes an indelible impression upon the ear and mind. By this training the student of singing becomes a student of beautiful speech. It takes courage to speak more beautifully than the "other fellow" for fear of being an affected high-brow. This courage in speech is the first essential to the upbuilding of a language pride. A people with a language pride will be realized only through the development in song and speech of finely attuned ears that are supersensitive to the beauties of their mother tongue. The ideal will have with it the courage. A consciousness of all these things can spring from the voice culture classes for post-adolescent voices. That is the great period of opportunity for moulding the young human to an appreciation of the beautiful in song and speech.

The Basis for a Sound Musical Education

THE RELATION of the teacher to his class is quite different from the relation of the teacher toward the private student. To be successful he must organize the lessons and proceed along pedagogical lines. Digression from this plan means destruction. His approach to the musical phases of the course must be comprehensive and searching. He must be sure that the three subjects, voice culture, style in singing and song interpretation are given equal consideration. In mastering these the student will gain a complete musical education together with a familiarity of poetic literature from which all great songs spring into being.

To be a singer means a great deal more than being able to produce beautiful tones, and this perspective should be the cornerstone upon which to build methods of voice culture for both individual and class instruction.

Private Teachers to Profit

EVERY HIGH school student with a background of two years of voice culture and training in the art of singing will be a most desirable student for the singing teacher of good repute and ability.

One of the results of class instruction will be well-versed singers at the age of twenty years instead of beginners with throats already stiffened with interference from ill usage and overmuch forcing. The young singer will have gained much by this preparation for intensive study with a private teacher and will select with discrimination his instructor for this advanced study as a solo singer.

There will be a vastly increased number of students for the private teacher as a direct result of the high school voice culture classes.

Summing up, we find the values of voice culture classes to be as follows:

1. The saving of time at a ratio of twenty to one, making it possible to reach many more students than could be taught individually.

2. The use of text material, examination and pedagogical procedure convincing to the school principal; the granting of credits for the subject, an additional stimulus for recruiting students.

3. The protection of the post-adolescent voice by training in the correct technical use of the instrument.

4. The development of a superior tone for glee club and choral singing; elimination of danger from incorrect singing.

5. The training for body strength and poise through correct breathing, the cultivation of an appreciation for pure singing diction, the stimulation of interest in beautiful speech, the training of an accurate

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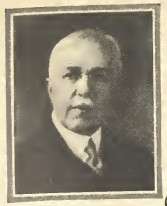


The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Vacation Lapses

I am at a loss to know what to do with a number of my beginners who start in October and stop in April, take a long vacation and then appear to have forgotten all that they have gained. Shall I have them review their old books and pieces or give them new ones of the same grade? It seems impossible to advance them.
—G. M. M.

With a new start it is always better to begin with fresh materials which are decidedly more likely to arouse a pupil's enthusiasm than a "warming over" of things already studied. Even if a pupil has apparently forgotten all that he has previously learned, his memory ought to revive under the inspiration of an attractive new piece or study. Meanwhile you may review scales or finger exercises by presenting them in a new light. If the pupil has practiced scales in a certain compass, for instance, give them to him in another part of the piano or let him play them from the top downward instead of from the bottom upward.

If he has a book that is not yet completed, why not go on with it where he left off, jogging his memory of previous details? Or, if it seems best, start with a new book of practically the same grade. But take care that you do not discourage him by giving the impression that you are "putting him back."

Fundamentals of Technic

1. I would like information in regard to a pupil, a boy of sixteen, who has never had scales, good exercises, polyphonic or classical music. He has had Concone and Burgmüller with another teacher, and after five years of study finds Czerny's studies difficult. What books and pieces would you recommend?

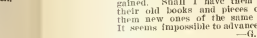
2. What pieces (popular, semi-classical) would you advise for a girl of ten who is between the second and third grades in her music?

3. Do you consider a good sight-reader one who can read all the music that appears in THE ETUDE, with the exception of a few very difficult selections?—T. C. D.

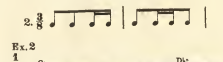
1. Spend the first few minutes of each lesson in drill upon the fundamentals of technic. For such purpose there are plenty of books filled with endless exercises. But personally I prefer to choose just the right materials for the pupil's weekly needs and to write what I wish him to practice in a book of music manuscript which he brings to each lesson.

If, for instance, he does not know the scales, write out one or two of them each week for him to learn. When several or all of them are fixed in his mind by this means, you may assign groups of them for special practice. One week, for instance, you may prescribe the sharp scales, to be practiced through one octave in parallel and contrary motion. Another week you may assign the flat scales to be played through two octaves in several rhythms, such as the following:

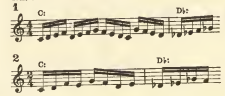
Ex. 1



Occasionally change off for a few weeks to finger exercises or arpeggios. Of the former, you may each week write down two or three, to be transposed into various keys such as the following:

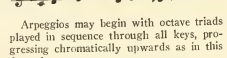


Ex. 2



Arpeggios may begin with octave triads played in sequence through all keys, progressing chromatically upwards as in this formula:

Ex. 3



Technical drill of this kind may be applied to velocity studies, such as Gurlitt's Op. 141 ("School of Velocity for Beginners"), Köhler's Op. 242 ("Little School of Velocity"), and Brauer's Op. 15 which are introductory to Czerny's "School of Velocity," Op. 299.

There are also plenty of classics which you may utilize, the polyphonic school represented by Bach's "Little Preludes and Fugues" (Presser Collection No. 128), his "Fifteen Two-Part Inventions," and the later classical school by Beethoven's *Sonata Op. 49, No. 2* and Schumann's "Album for the Young," Op. 68.

2. Classics: Kuhlau, *Sonatines, Op. 55,* Nos. 1, 2, 3.

Schubert: First three Waltzes, Op. 9.

Beethoven: *Albumleaf, Für Elise.*

Popular or semi-classic:

Pacher: *Austrian Song.*
Hitz: *Pastorale,* Op. 174.
Poldini: *Valse Sérénade* in D.

3. This depends on *how* they are performed. If the player reads them with considerable accuracy as to technic and interpretation, *yes;* if he merely drums them through, with nothing to show for it but "notes, notes, notes," *no.*

Playing in Public

My teacher is going to present me in public soon. Would it be all right for me to play with my notes, since I get nervous and am afraid of forgetting when I play in public without my music? Do you know of anything I could do to overcome this nervousness, as I would like very much to be able to play from memory?—A. M. C.

It would be more comfortable both for you and your audience for you to use your notes rather than attempt to play without them under a severe nervous strain. But if you intend to play much in public, you should take means to get control of the situation. Try acting on the following plan:

1. Choose a piece well within your ability, not something which taxes you to the utmost.

2. Let this piece be one which you have studied and re-studied several times. An artist seldom performs publicly anything which he has not played and played well for at least a year.

3. Memorize each measure with the utmost exactness so that you can recall mentally every item of notes and fingering.

4. Before playing at a concert, be able to perform the whole composition *on top of the keys,* so that no sound is heard. This will show up any weak spot in your armor.

5. Finally, in playing, keep firmly in mind that your wrist should be loose and your tempo unhurried. Controlling the muscles in this way, you may then devote your chief attention to making each phrase as beautiful and meaningful as possible and to working up the whole composition to a constant increase of interest. Fill your mind with such fruitful thoughts as the above and there will be no room left in it for self-consciousness.

Does Not Like Piano Study

One problem which I have not been able to solve is that of the boy pupil who is absolutely decided that he does not like to study music. However, he is taking lessons, and practices about six hours a week. The lessons are learned passably well. He is a boy of high standards and knows it is the right thing to do, but when he is questioned about the way a piece has been played his reply is, "Well, you know I don't like music."

As far as I can find out, this attitude is not on account of the teacher. His parents realize that later he will appreciate being made to "stick to it," although now he is a problem to both parents and teacher because he is not doing it cheerfully.

I have had other pupils go through the same experience but have always brought them out of it in a few weeks by means of a fascinating piece or an encouraging talk. But this boy has felt this way for the past four months. He has two brothers who are coming along nicely in music.—E. B. H.

To interest such a pupil you must arouse his enthusiasm for what he is to practice or give him some definite and desirable aim for which to work.

As to the first method, try to find something that he likes and give it to him if it is at all within his reach. Perhaps he has heard a piece over the radio or played at a concert, in which he expresses some interest. Even if it is too difficult for him or is a jazzy selection of which you do not wholly approve, don't turn it down, since, if you can cultivate in him a real zest for just a single piece, you have broken down his defenses.

It is sometimes surprising to find what a pupil can do if only he be fired by a genuine spirit of accomplishment. I once took a small pupil of mine to a piano recital during which he was especially delighted by Poldini's *Marche mignonne* and inquired if he could not take it for a lesson. Although the piece seemed absurdly difficult for him to attempt, I let him "peg away" at it with the result that he astonished me by learning to perform it quite creditably in a short time.

Let your pupil have opportunities of hearing piano music well played as often as possible. Even if he "doesn't like music," he will soon begin to distinguish between pieces and realize that certain ones are more agreeable than others. Finally he may sprout an ambition to play for himself a piece that especially appeals to his fancy.

If piano recitals are not available, play to him standard pieces, pointing out some of their attractive features. A few minutes spent in this way at the lesson will tend to make him discriminating and delighted in the discovery of unexpected beauties.

Play to to him, also, a new piece before he begins to practice on it, putting a lot of "pep" into your performance. Perhaps you may succeed in infecting him with the swing of the music to such a degree that he will attack it with vigor.

Then, for a further incentive, let him prepare a piece for a definite occasion, perhaps a pupils' recital. Again, get your pupils together occasionally and let them catch the spirit of good-natured rivalry in performing before each other. When this pupil sees that his practice is going to amount to something in the way of practical results, he may come to realize that the game is worth the candle.

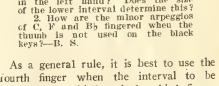
Fingering of Arpeggios

1. Is there any way to tell whether the third or the fourth finger should be used in chords as we find them in pieces, for instance, the chords D-F♯-A-D or B♭-D-F-B♭ in the left hand? Does the size of the lower interval determine this?

2. How are the minor arpeggios of C, F and B♭ fingered when the thumb is not used on the black keys?—B. S.

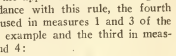
As a general rule, it is best to use the fourth finger when the interval to be spanned is a third and the third finger when the interval is a fourth (I am speaking of the lower interval for the left hand and the upper interval for the right). In accordance with this rule, the fourth finger is used in measures 1 and 3 of the following example and the third in measures 2 and 4:

Ex. 1



This rule may be freely disregarded, however, when it is plainly more sensible to reverse its provisions; thus, in the following arpeggios, it is evidently easier to use the third in the right hand, although it spans the interval of a third, while the fourth finger is perfectly practicable for the left hand:

Ex. 2



I do not quite understand your second question but have based these last examples on the keys about which you ask.

Beethoven's "Moonlight" Sonata, Op. 27, No. 2

By Aletha M. Bonner

MANY AND vari-colored are the pretty stories afloat with reference to the *Moonlight Sonata*. One that has especially persisted in forcing itself upon the music world is the "blind girl" narrative. This by its pathetic appeal, has so touched the hearts of sympathetic hearers as to create an atmosphere of sentiment about the composition that it is almost a sacrilege to dispel. Yet, in view of the fact that musical history fails to enter upon its pages the name or fame of this blind girl and the mother or brother who rushed "that moonlight night" into the street and besought the passing *Maestro* to enter and play for the afflicted one, a fearful doubt can but assail those who have given credence to the tale. They are forced to realize at last that they have cherished only a pretty fable.

It is honestly admitted, however, by many lovers of the composition, that the name "Moonlight," so suggestive of ethereal loveliness, seems a misnomer indeed for such a mournful and heavily-expressed musical theme as is Opus 27, No. 2. Well may a question arise bearing on relevancy of name to music since there is scant suggestion of a moonlit mood of cheerfulness contained therein! A brief outline of the early life-story of the great composer of this masterpiece will aid materially in a correct interpretation of the somber-toned message *a la moonlight*.

It is a well-known fact in music history that Beethoven experienced the direst poverty during the early days of his artistic career. In passing through this period, called by one writer "the starvation epoch," the young composer fell desperately in love with Julietta Guicciardi, a beautiful young heiress of eighteen, so far above him in point of social standing that Beethoven considered his passion a hopeless one. Nevertheless it burned at vivid flame for a number of years, finding outlet only in emotional musical expressions which at times were overburdened with sadness.

The Inspiration for the Moonlight Sonata

ONE JULY evening, in the year 1802, the composer left his boarding house in Vienna for one of his long tramps—a form of recreation greatly favored by him. Being a rapid walker he soon found himself out of the city limits but continued his way, even as night settled down, along a familiar country road. As he trudged along, thoughts of the Countess filled his mind. He sought to throw off such cogitation, pleasing as it was, by centralizing his attention on the soft voice of Nature which whispered alluringly to him in the good-night song of birds, the gentle rustling of leaves and the peaceful intonings of night insects. Suddenly he stopped: sounds of music other than of Nature's orchestra were heard by ears not as yet impaired by deafness. Guided by the strains he soon came within sight of a brilliantly-lighted suburban villa in which, apparently, a social gathering was in progress. Hearing the music at closer range, Beethoven now recognized one of his own compositions and drew near the house attracted by the sounds from within. As he stepped from the shadow of the trees which lined the walk-way up to the door, he stood exposed in moonlight which flooded down upon him with generous brilliancy. The front door was by chance opened at this instant, and, though the composer sought quick retreat, it was too late, for keen eyes from within recognized the young artist, and a laughing company of guests, the beloved Julietta among them, rushed out and surrounded him before escape could be effected.

"Herr Beethoven, come and play for us," was the general pleading. "Ah no, give no excuse," they added, as the composer glanced down at his shabby clothes which were pitifully threadbare and joining hands, they encircled him and gaily drew him into the house.

"Ach, insistent ones, with what shall I humor you? A Rondo that you may frisk about like animated puppets? A Romance or a Fantasia?" questioned the master seating himself at the piano.

"We desire not to frisk, Meister, yet play—" but before the speaker could complete his request, the soft voice of Julietta broke in, "The moonlight, Ludwig, will you not improvise?"

"Yes, yes," was the united chorus, "Assuredly the moonlight, for in its beams we found you!"

Threading the Moon-Beams

AS THE guests seated themselves, the master with grave eyes looked upon the gay group before him, and his mental conception of the moment, judging from the majestic gravity of his improvisation, was the reverse of what might have been expected with such cheerful surroundings.

The musical sentences of the first movement were pronounced in the mournful key of C-sharp minor and expressed greatest sadness, thus implying that the thought uppermost in his mind was the bitter contrast between his own care-ladened, struggling existence and that of the children of fortune who lounged at ease about him. The second movement was in a lighter vein, apparently an attempt to banish his depressing comparisons; such bravery was brief, however, for the succeeding musical theme bespoke a mood as darkly despondent as the first. The third and last canto was filled with protestings of a passionate nature interspersed with bursts of defiance against the forces of fate which so firmly held him in grasp, and it was at the end of one of these fiery revolts that, overcome, as it were, by the tragedy of these comparisons and his hopeless love, he rushed from the room, before a word could be uttered or a movement made to detain him and vanished into the night.

Several weeks later there was added to the Beethoven collection a composition entitled, "Sonata, quasi una fantasia," Opus 27, No. 2, dedicated to "Countessa Julietta Guicciardi." The significant name "Moonlight," was later fastened upon it by certain of Becthoven's friends who were present at the villa on the night of the master's improvisings and who recognized in this new Sonata the same poignant message as was voiced at that gay gathering.

First Steps in Keyboard Harmony

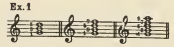
By Charles Knetzger

MANY STUDENTS of music spend one, two or even three years trying to master "book" harmony and end by knowing little more than when they began. The reason for this may be that the text book is too difficult or that they work out the figured basses mechanically, as one would solve a puzzle, making no attempt to have a mental concept of the actual sound of the written notes and exercises.

Keyboard harmony necessarily requires actual playing and listening to harmonic combinations. It can be made a part of regular instrumental training from the very beginning of piano study. A child usually finds little or no difficulty in absorbing the principles of scale and chord formation, and the sooner he begins this work the better for his musical future.

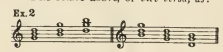
The pupil must not, however, be expected to know things intuitively. Even the simplest things, such as the formation of intervals, require thorough explanation. Nothing must be taken for granted. The pupil must be shown how to form a triad by taking 1, 3 and 5 of the scale, a seventh chord by adding another third above the triad, and the chord of the ninth by adding still another third, as:

Ex. 1



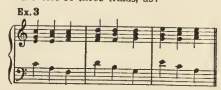
The inversions of these chords will offer little difficulty if the constituent letter names of the respective chords are kept in mind and if the pupil is directed to drop the lower tone of the chord and play instead its octave above, or *vice versa*, as:

Ex. 2



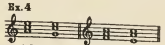
After the pupil has learned the primary triads, tonic, sub-dominant and dominant, and also the secondary triads, supertonic, mediant and submediant, he may be shown how to substitute the latter for the former. In harmonizing any tone of a melody there is a choice of three triads, as:

Ex. 3



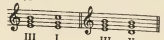
The bass note is either the root, third or fifth below the given tone. The sub-mediant which has two tones in common with the tonic triad and also two with the sub-dominant triad, can easily be substituted for these.

Ex. 4



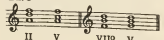
The mediant has two tones in common with the tonic triad, and also two with the dominant.

Ex. 5



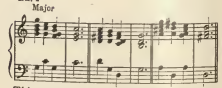
The supertonic triad is often used as a substitute for the sub-dominant, and the leading-tone triad for the dominant.

Ex. 6



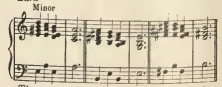
Practicing keyboard modulation by means of the dominant seventh chords in both major and minor keys affords excellent practice for the student. He may proceed as follows:

Ex. 7
Major



This exercise is continued through all the keys. In minor it appears as:

Ex. 8
Minor



The root of the final chord in the first modulation becomes the seventh of the next dominant chord. The bass progresses to the next step above (or to the seventh below).

The student who works out the exercise from C through all the keys until he again arrives at C, having at the same time a clear understanding of each chord and its progression, will have at his command a knowledge of modulation which will serve him well in any emergency.

PREPARATION AND SUCCESS

Thousands of teachers and students seem to live a kind of "hand to mouth" existence. The same policy in any other calling would point to certain failure. The business man who makes his plans only for to-day, and is ignorant as to what course he will be taking months and even years hence, is never a constructive, progressive worker. Teachers should be planning next year's season now. Make it the best year ever: fresh ideas, fresh music, fresh business methods, fresh energy, fresh success! Nothing brings success like a cheerful, optimistic "looking ahead" and then translating this into action.

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

PORTRAITS BIOGRAPHIES

How to Use This Gallery:—1. Cut on dotted line at left of this page (which will not destroy the binding of the issue). 2. Cut out pictures, closely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.

ANTON RUBINSTEIN

RUBINSTEIN was born in Wechwotynetz, Volhynia, in 1830, and died in Peterhof in 1894. His mother, a gifted musical amateur, gave Anton his first musical instruction. Later, in Moscow, the boy was placed under Villoing, a teacher who is remembered today solely by virtue of his having instructed the Rubinstein brothers.

In 1840 he had the opportunity of playing, in Paris, before the high priests of pianodom, Liszt and Chopin. At the suggestion of the former, Rubinstein and his brother were sent to Berlin in 1844 to study composition with Siegfried Dehn. Soon Rubinstein undertook, with Heindl, a flautist, a concert tour of Hungary. In 1848 he returned to his own country, where he remained for several years and produced some of his operas.

In 1854 he set out on a tour of Germany, France, and England, his especial object being to introduce his own compositions widely. Everywhere his powers as a pianist were marveled at, and he was reckoned next to Liszt himself. As a composer, too, his fame rose rapidly. In 1858 he was appointed Court pianist; the next year he was chosen head of the Russian Musical Society; and in 1862 he was instrumental in founding the Imperial Conservatory in St. Petersburg (Leningrad). During 1867-70 Rubinstein toured extensively, and during 1872-73 he made his memorable and triumphal visit to America.

Rubinstein's beautiful songs and piano pieces are performed and loved everywhere.

JENNY LIND

JENNY LIND was born in Stockholm, Sweden, in 1820, and died at Malvern, England, in 1887. A pupil of Berg and Lindblad in her own country, she eventually received valuable instruction from the great Manuel Garcia in Paris. Previous to studying with Garcia she had sung in opera in Sweden with exceptional success, and had been the recipient of several notable honors. Following her studies in France, she spent several months in Dresden studying German. Later, through the intercession of the famous composer, Meyerbeer, who had heard her sing in Paris, she was given the principal rôle in his opera, "Feldlager in Schlesien," in Berlin. From this time on, her appearances were greeted with the wildest enthusiasm.

In London, where she sang first in 1847, she enraptured her audiences, which at once bestowed upon her the nickname, "The Swedish Nightingale," by which she was ever afterwards known. During the years 1850-52 she made a tour of the United States, the inimitable showman, P. T. Barnum, serving as her manager and reaping thereby publicity which must have warmed nicely the cockles of his heart. Mlle. Lind gave a large part of the earnings from this trip to charitable causes in Sweden. Throughout her life her generosity, coupled with a supreme nobility of spirit, were renowned. Her voice was limpid and lovely, a reflex of her splendid womanhood. It was at its best in coloratura work.

JOHANNES BRAHMS

BRAHMS was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. After thorough musical studies, mainly under Eduard Marxsen, he made his début as a pianist in his own city when only fourteen. At twenty he toured with the great violinist, Remenyi. Through the influence of Joachim, Brahms was brought to the attention of Robert Schumann, who wrote forthwith his famous article, "New Paths," in which he proclaimed Brahms as the great composer of the coming generation.

During 1863-64 Brahms was conductor of the Vienna *Singakademie*. From 1871 to 1874 he was conductor of the orchestral concerts of the famous *Gesellschaft der Musikfreunde*.

When Breslau University awarded him the degree of Doctor of Music, the master showed his appreciation by writing the splendid "Academic" Overture. Thereafter, till the time of his death, Brahms was showered with honors from all sides.

Among his most notable works are the choral composition, "Ein Deutsches Requiem"; the symphonies in C minor, D, F and E minor; the waltzes, intermezzi and hungarian dances for piano; and the large number of wonderfully beautiful solo songs and part songs.

Brahms' best melodies are generally diatonic, his rhythms are frequently very complex. The intense beauty of Brahms' music is becoming more and more to be understood; and he is certainly to be placed high in the ranks of the masters of music.

FRITZ KREISLER

KREISLER was born in Vienna on February 2, 1875. Even as a very young lad his talent for music was so manifest that his father lost no chance to encourage him, giving little Fritz instruction himself and later, when the boy was only seven, entering him at the Conservatory, where his teachers were Hellmesberger and Auber. After careful studies here, he then matriculated at the Paris Conservatoire, having as his instructors Massart and Leo Delibes. A brilliant student he proved himself, winning prizes and (better) the admiration of his masters. In 1889 he toured with Rosenthal, renowned pianist, throughout the United States; then, in the immediately succeeding years, music was abandoned for a time in favor of medicine, art, military service, and diversified pursuits. During the interim his genius slumbered, only waiting for an opportunity to be given expression again. At his first reappearance in 1899 in Berlin, his technic and interpretation had grown so mature and wonderful that his audience went into paroxysms of delight. Two years later, Kreisler made a second tour of the United States; then followed a tour of England. Nearly all civilized countries have now had the joy of hearing Kreisler play, and avidly indeed have they drunk in the beauty of tone and mood which have made him one of the greatest violinists of all time.

Kreisler's own compositions and his arrangements are attractive and musicianly, proving widely popular.

DR. WILLIAM MASON

MASON was born in Boston, Massachusetts, in 1829, and died in New York City in 1908. His father, Lowell Mason, had been one of America's first great teachers and a composer of excellent church music, and from him William inherited a love and talent for "the gentle art of harmonious sounds." After preliminary training in his own country, Mason was sent to Germany to study with such masters as Moscheles, Hauptmann, Richter, Dreyschock and Liszt—what a galaxy of names is this! From these men, by applying himself assiduously to his studies, he learned a great deal. His subsequent appearances in Germany and England, as a concert pianist, were very successful, and returning to the United States in 1854 he concertized in many large cities. He took up his residence in New York City, where he devoted much of his time to teaching, rapidly gaining immense renown as a master-teacher who was capable of producing results. His system of instruction he summed up in his chief pedagogical work, "Touch and Technic."

Among his compositions his writings for piano are preëminent. Of these, some of the best liked are *Danse Rustique, Prelude in F, Silver Spring, Spring Dawn* and *Toccatina*.

Mason's delightful volume, "Memories of a Musical Life," was published in 1901, and is one of the best written and most fascinating books of reminiscences ever produced by an American musician.

FRANZ SCHREKER

SCHREKER, with Richard Strauss the foremost Teutonic opera composer of the present day, was born in Monaco in 1878. Monaco, you will remember, is the capital of the principality of that name and is located on the extreme southeast coast of France, very near to Switzerland. Schreker's chief instructor in music was Robert Fuchs, with whom he studied in Vienna. In 1911 Schreker became conductor of the Philharmonic Choral Society and teacher of theory at the Royal and Imperial Academy. In 1920 he was chosen as head of the Academy of Music in Berlin.

In his writing Schreker is thoroughly modern, and yet not ultra-modern; for he does not hesitate to write melodies, and generally "works out" his themes in a logical fashion.

As even a partial list of his works would occupy considerable space, we must content ourselves with mentioning only the following operas: "Der ferne Klang (The Far-away Tone);" "Irrelohe;" "Das Spielwerk und die Prinzessin (The Princess and the Music Box);" "Der Schatzgräber (The Treasure Hunter);" and "Die Gezeichneten (The Branded)."

Paul Bekker, German critic, whose book on Beethoven recently caused such a sensation has written in German a fascinating volume concerning Schreker's operas.

Psychological ideas, found in the systems of such psychologists as Dr. Sigmund Freud, form the basis of Schreker's opera librettos.

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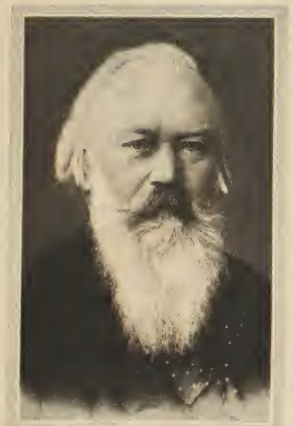
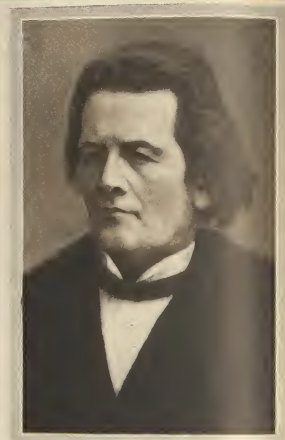


JOHANNES BRAHMS

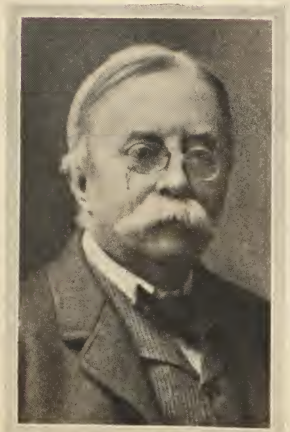
JENNY LIND



ANTON RUBINSTEIN

Wide World Photo (c)

FRANZ SCHREKER



WILLIAM MASON

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A very telling *Song without Words.* Grade 4.

ABSENCE

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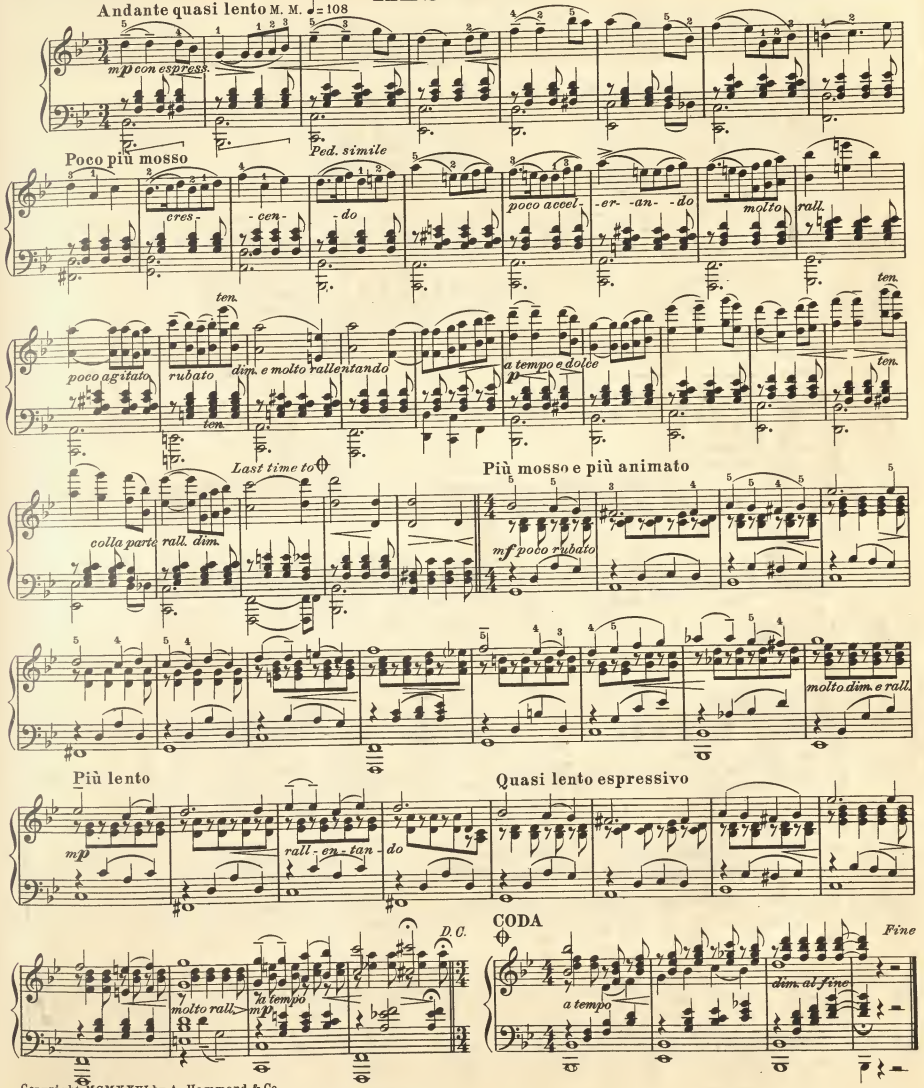

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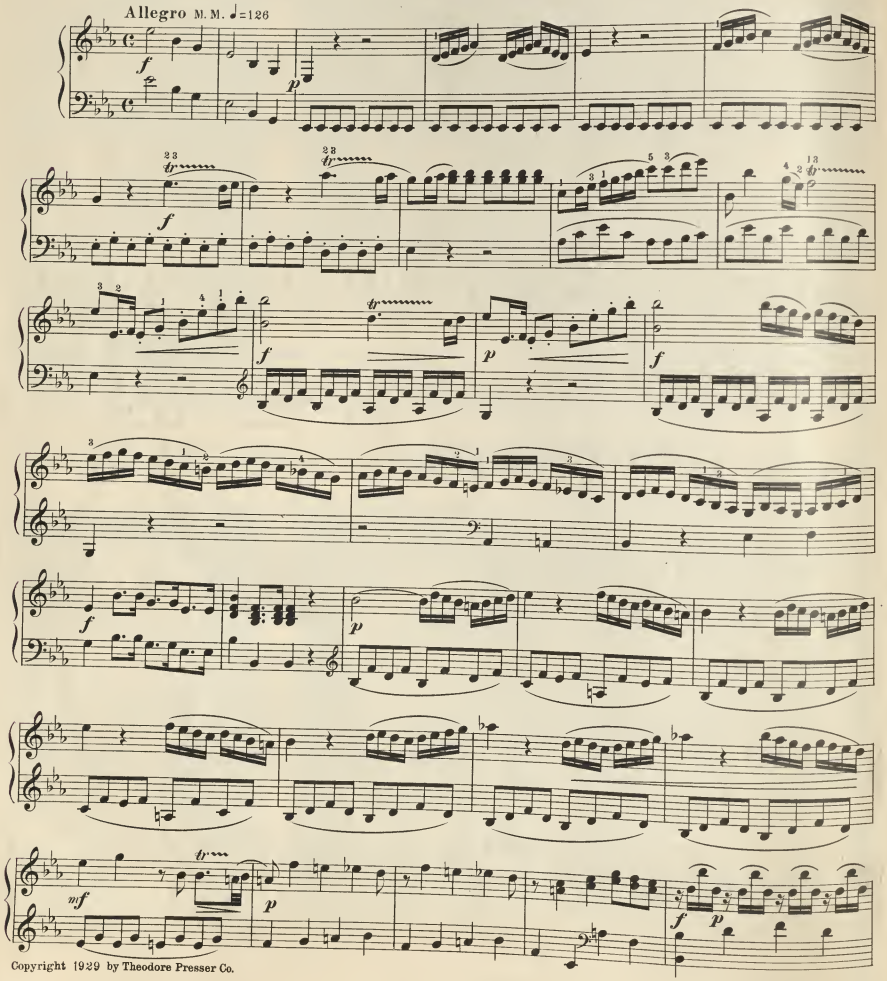
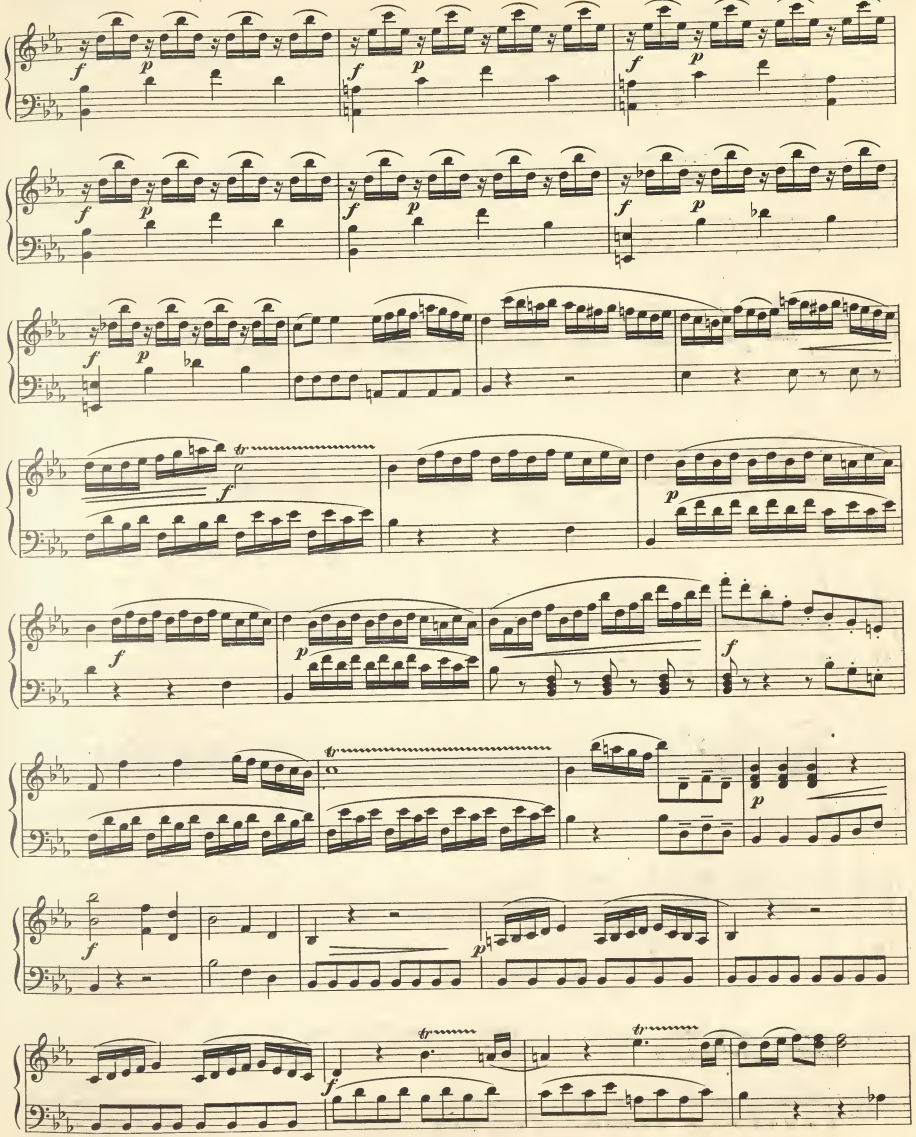
SONATA PER IL CEMBALO

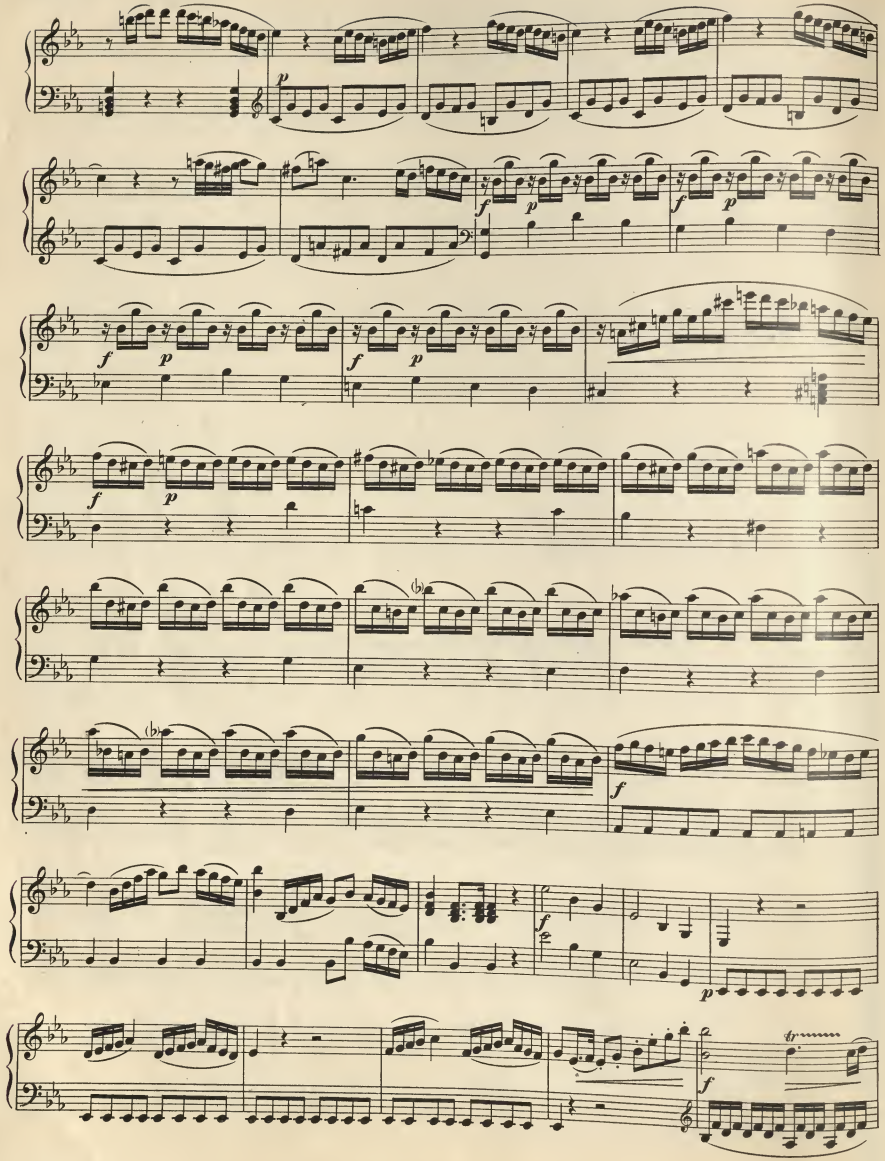
ANTONIO SACCHINI
1734-1786

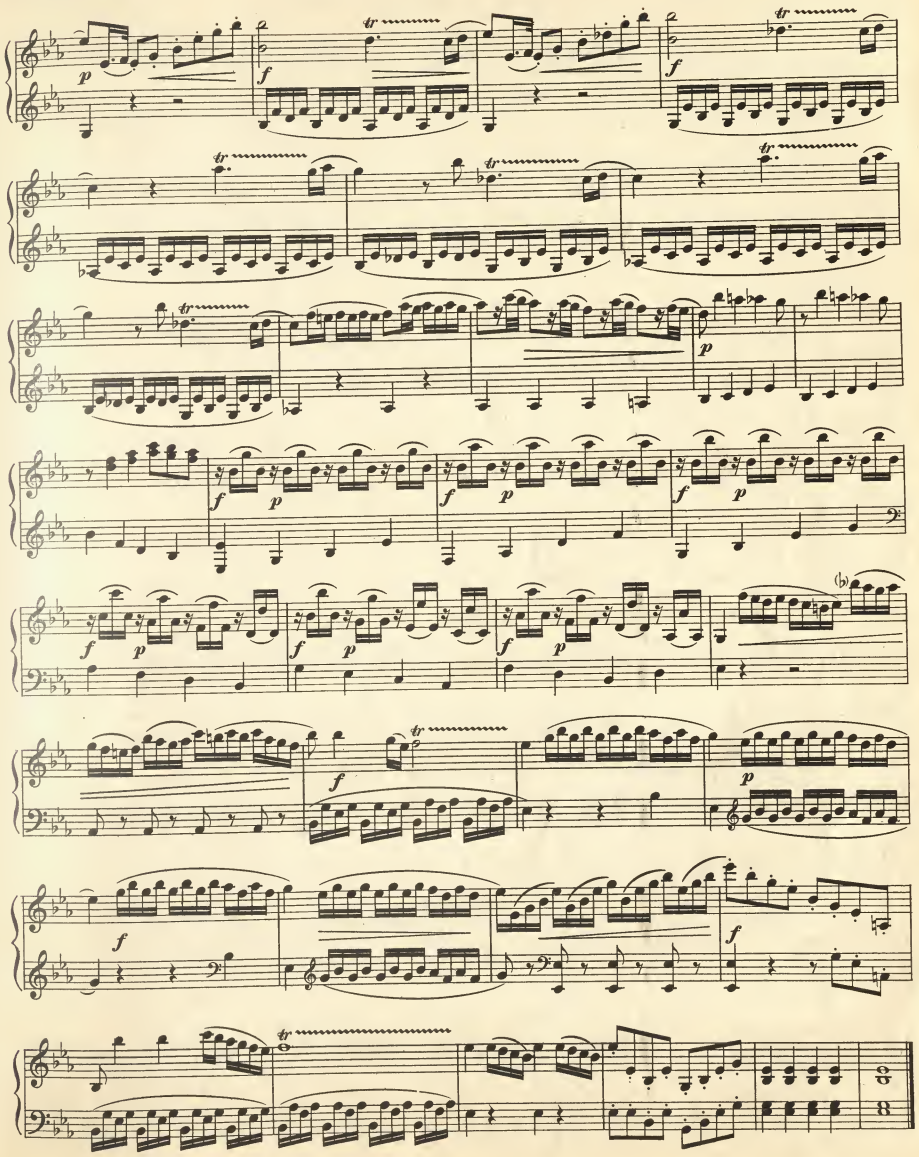
ANTONIO SACCHINI was born in 1734 at Pozzuoli, near Naples and died in Paris in 1786. Although the greater part of his musical activities were devoted to opera, he wrote some Oratorios and Chamber Music. He always preserved an elevated and lofty style, often bringing Mozart to mind; as the Sonata which we here publish clearly demonstrates, although written long before a Mozartian style could ever have existed.

A rare Classical Revival made especially for The Etude by the American Italian Master G. Francesco Malipiero.







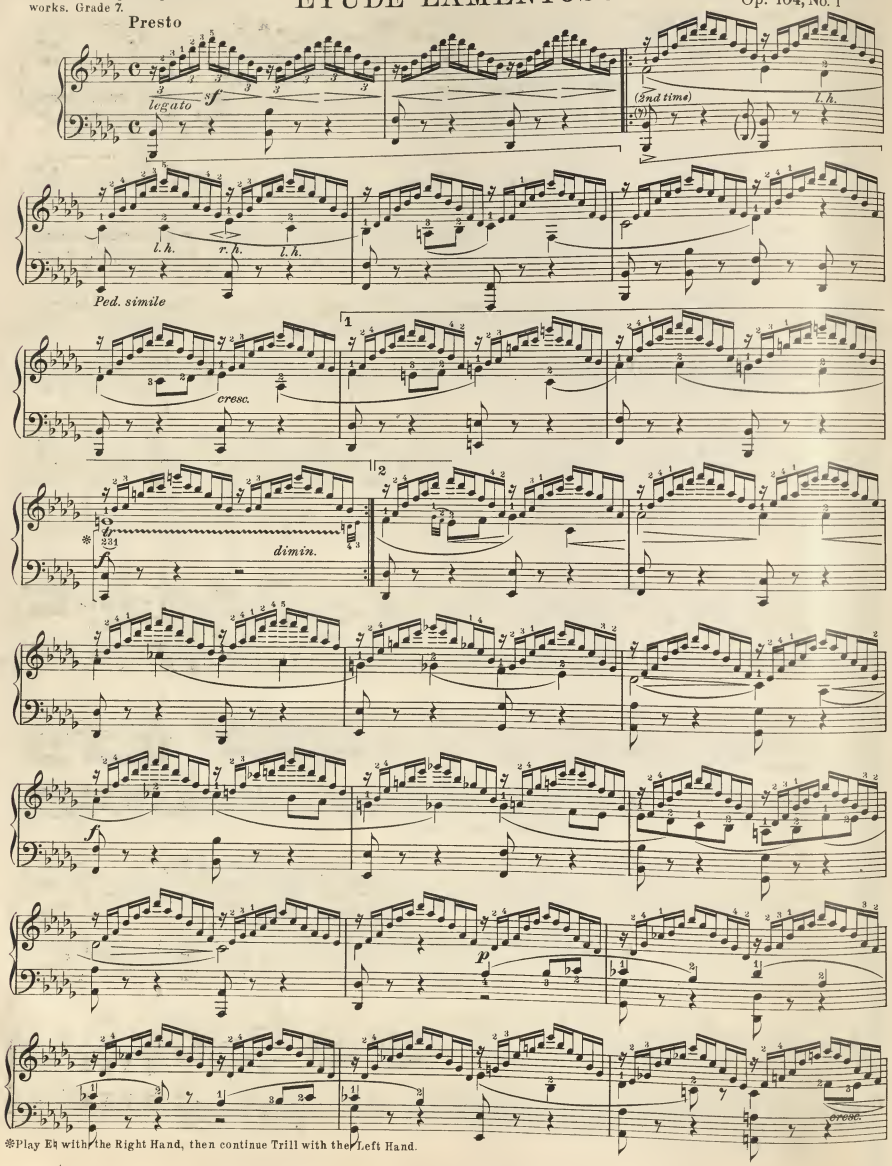


One of the composer's posthumous works. Grade 7.

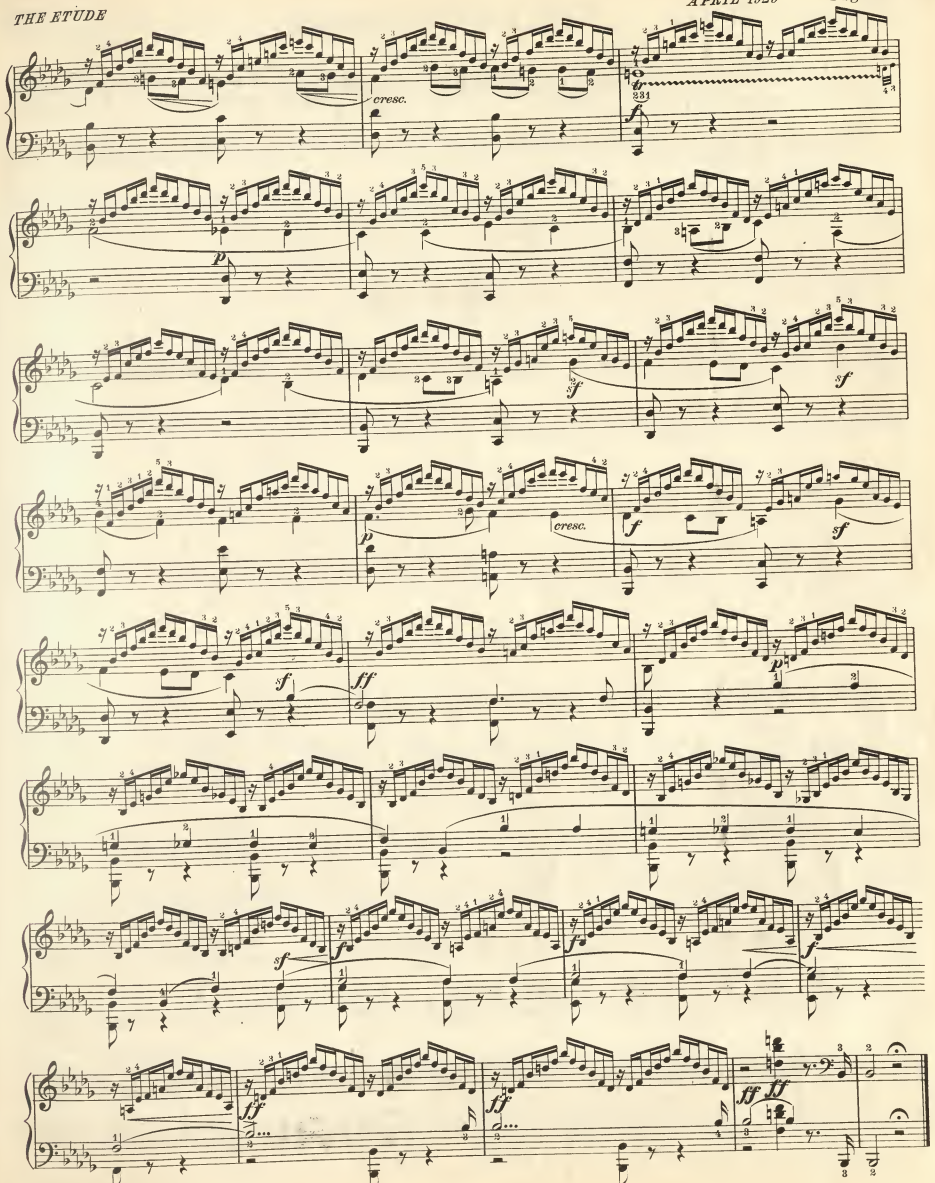
ETUDE LAMENTOSO

FELIX MENDELSSOHN
Op. 104, No. 1

Presto



*Play E♭ with the Right Hand, then continue Trill with the Left Hand.



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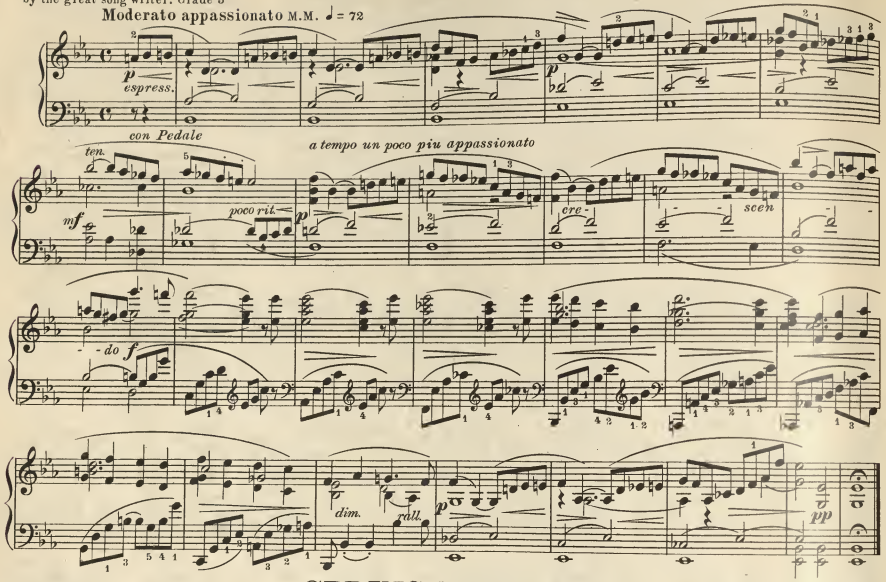
UNE PAGE D'AMOUR

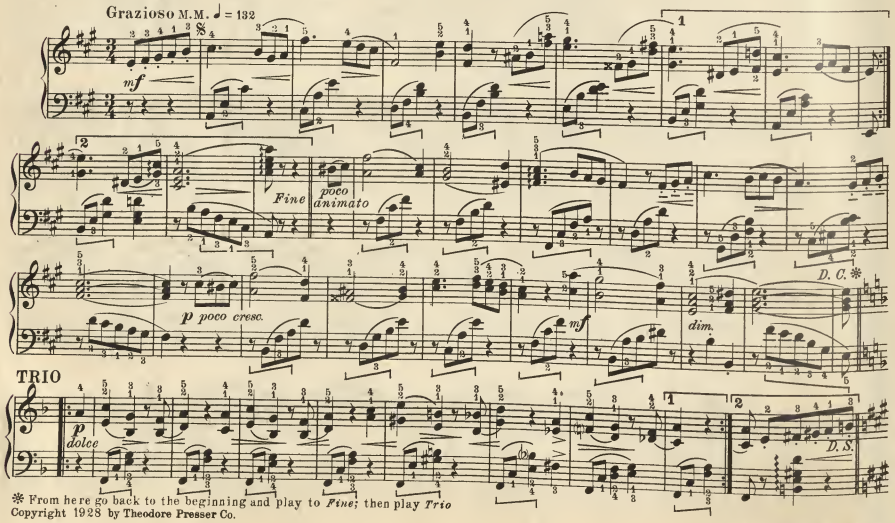
ALEXANDER von FIELITZ, Op. 22, No. 1



SPRING ZEPHYRS

In Viennese style. Grade 3

HANS PROTIWINSKY



𝄋 From here go back to the beginning and play to *Fine*; then play *Trio*

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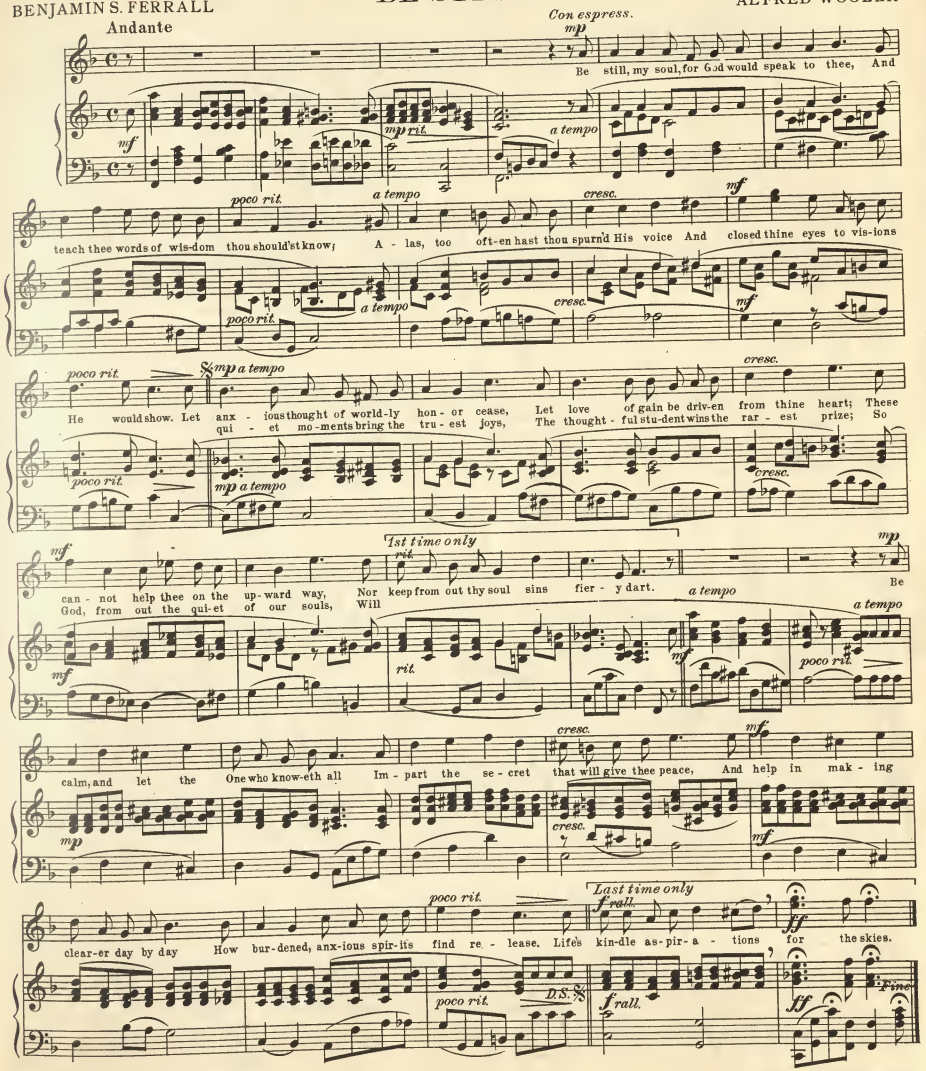

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SPRING FOLLY

CECIL FANNING

FRANCESCO B. DE LEONE

Allegretto Vivace

ben pronunziato mp con gaiezza

Oh! why was I so care - less on that fair A - pril day When my heart's door blew o - pen and you came in to play? The win - ter had been lone - ly; My heart was hard and bare, And I had grown im - pat - ient To breathe a change of air. Then you with - out my bid - ding, Flew in with sau - cy grace, And like the first blue - bird of spring calm - ly u - surped the place. I had no wish for lov - ing! I had no time for play! But you have grown a part of me Since that fair A - pril day!

f schersando l.h. mp mf allarg. pochino allarg. allarg. col canto allarg. ten. dolciss. molto rit. mf a tempo ten. dolciss. molto rit. a tempo cresc. f allarg. e dim. cresc. f allarg. e dim. rit. mp a tempo allarg. pochino allarg. rit. mp a tempo l.h. allarg.

rit. a tempo incalz. allarg. a tempo

Oh! why was I so care - less on that fair A - pril day!

rit. ten. a tempo incalz. f a tempo

Presto

day.

fff sparkingly presto fff

A slow movement in the true organ style

MOONLIGHT ON THE LAKE

J. CHRISTOPHER MARKS

Andante tranquillo M.M. ♩ = 72

Manual

Pedal

p mf cresc. p cresc.

a tempo rit. dim. mf cresc. e accel. rit.

a tempo rit. Fine a tempo

f a tempo dim. p mf

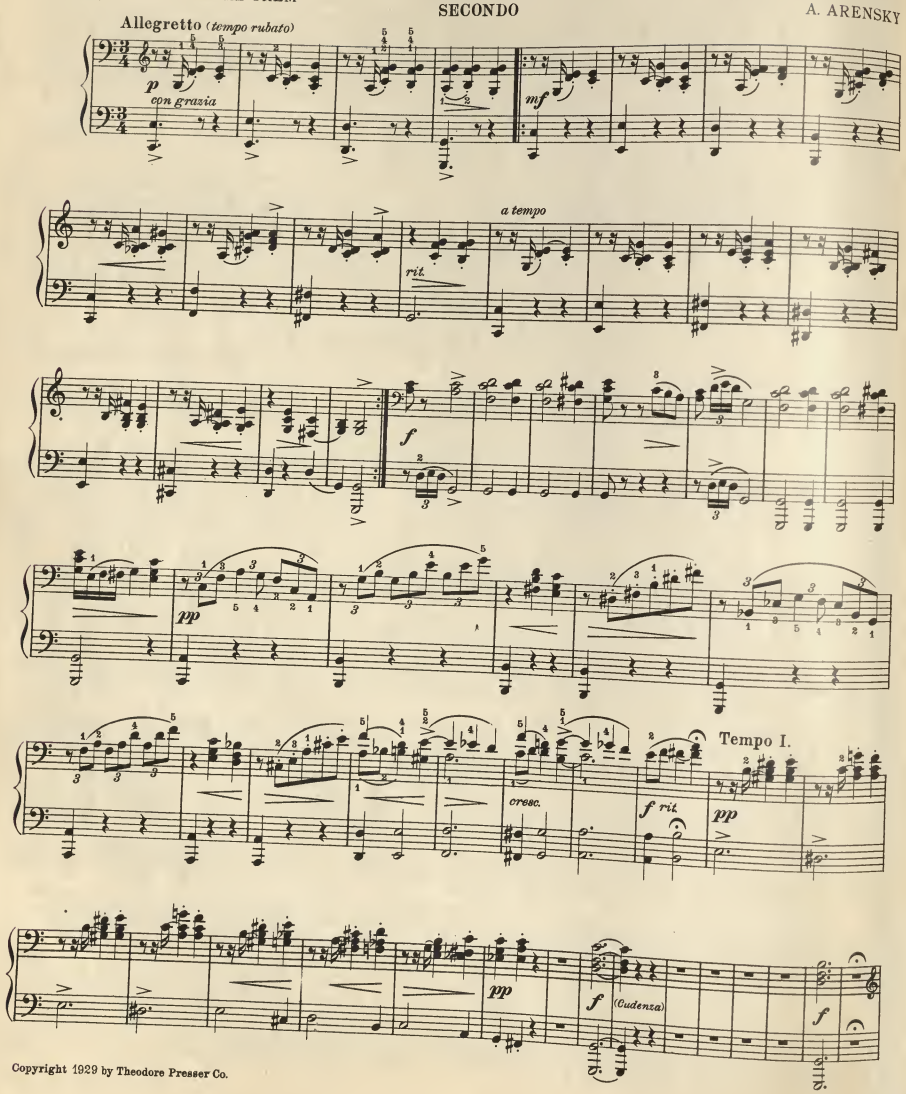
cresc. f dim. rit. molto rit. D. C.

LA COQUETTE
(SILHOUETTE)

Arr. by PRESTON WARE OREM

SECONDO

A. ARENSKY

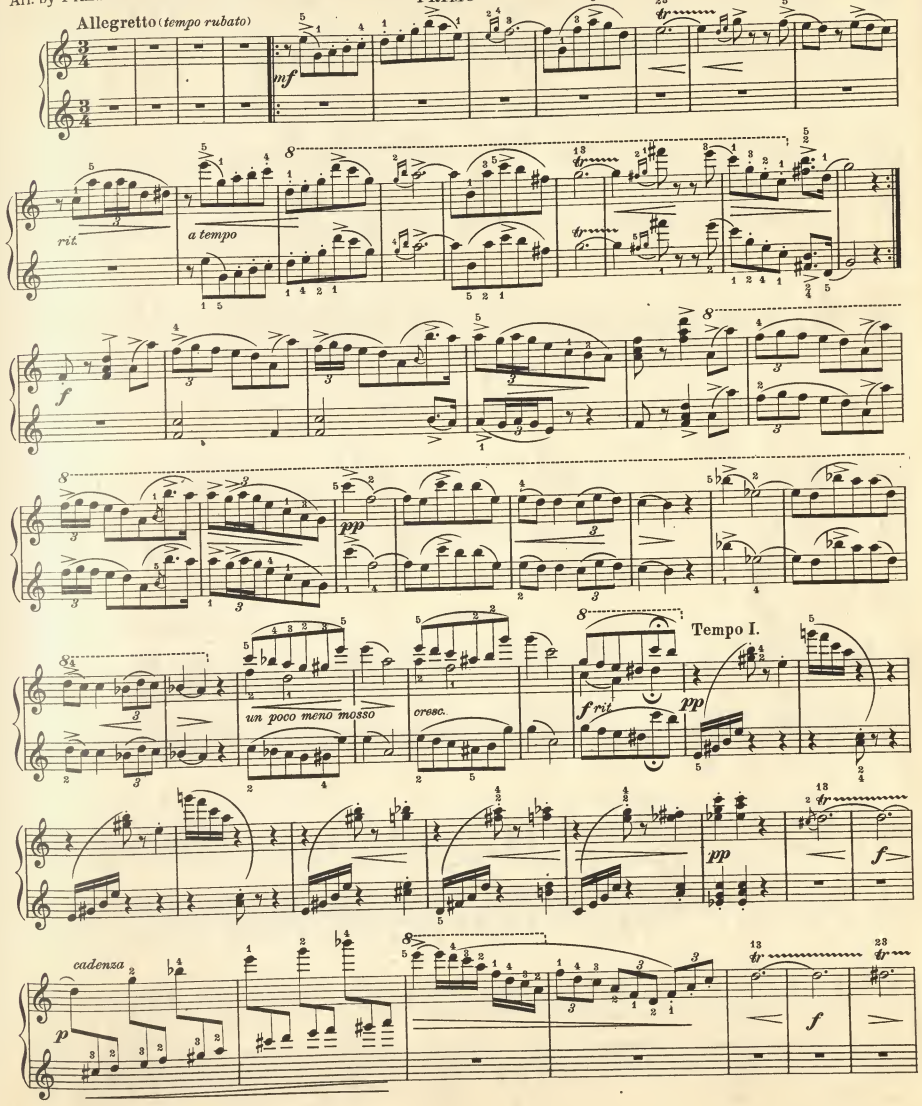


LA COQUETTE
SILHOUETTE

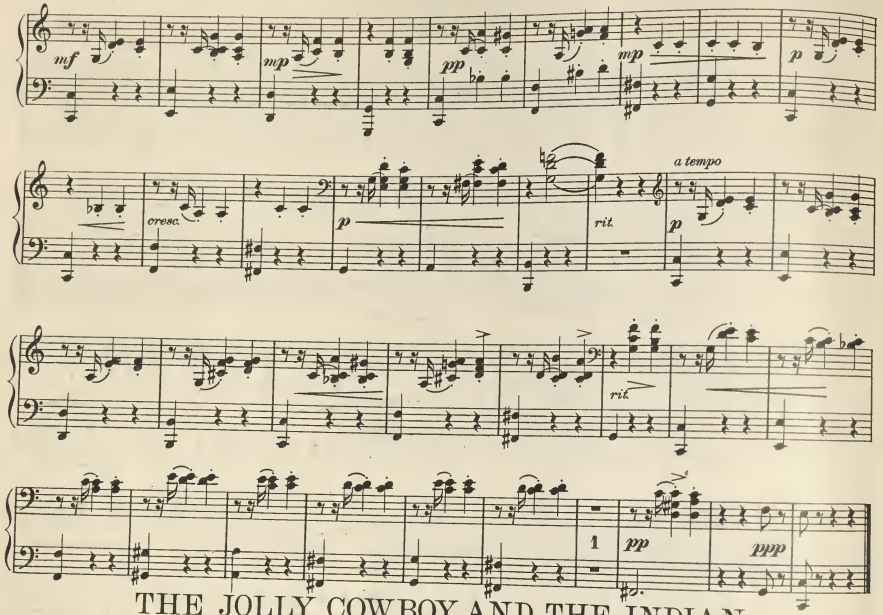
Arr. by PRESTON WARE OREM

PRIMO

A. ARENSKY



SECONDO



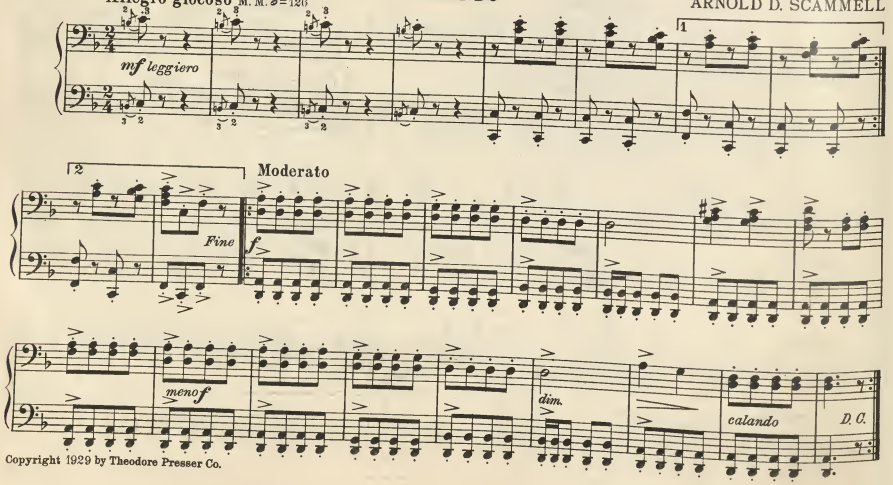
THE JOLLY COWBOY AND THE INDIAN

A jolly bit of characteristic writing.

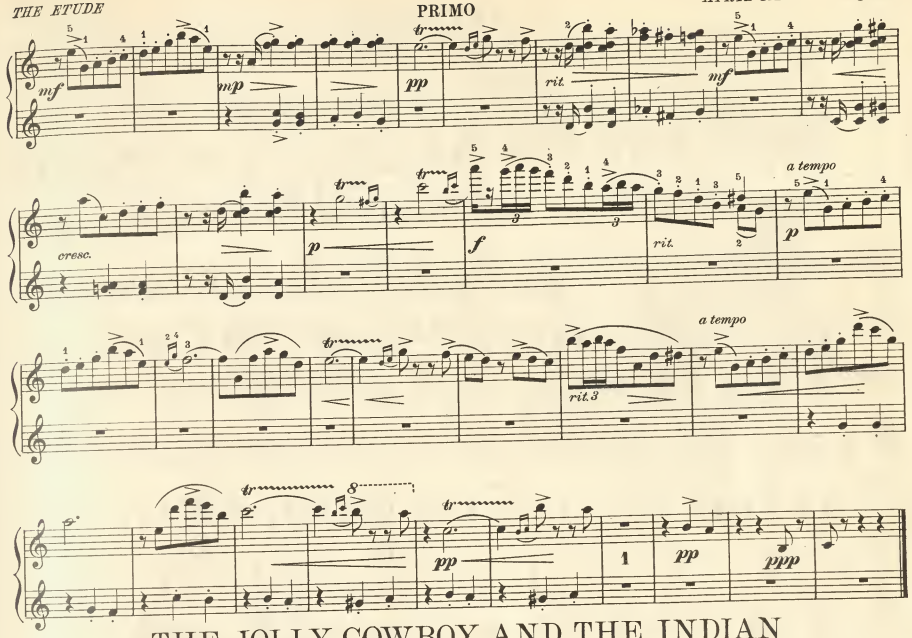
SECONDO

ARNOLD D. SCAMMELL

Allegro giocoso M. M. ♩=126



PRIMO

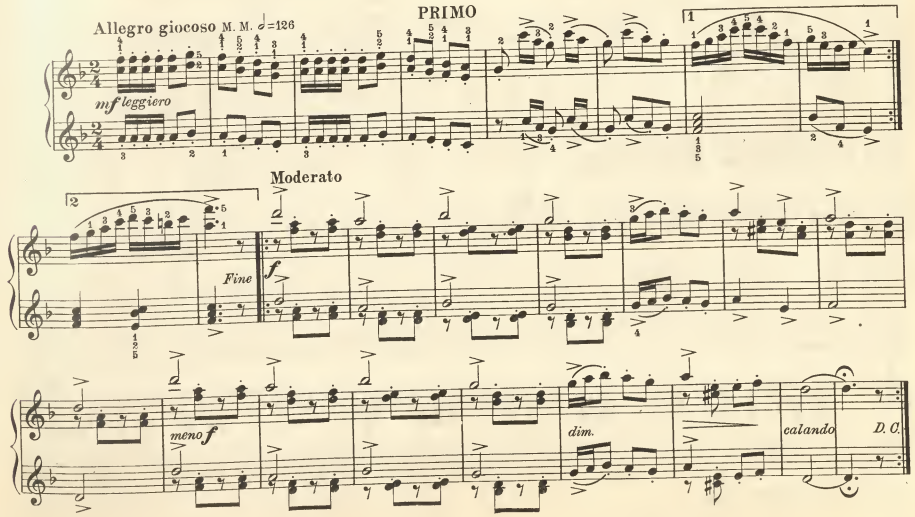


THE JOLLY COWBOY AND THE INDIAN

ARNOLD D. SCAMMELL

PRIMO

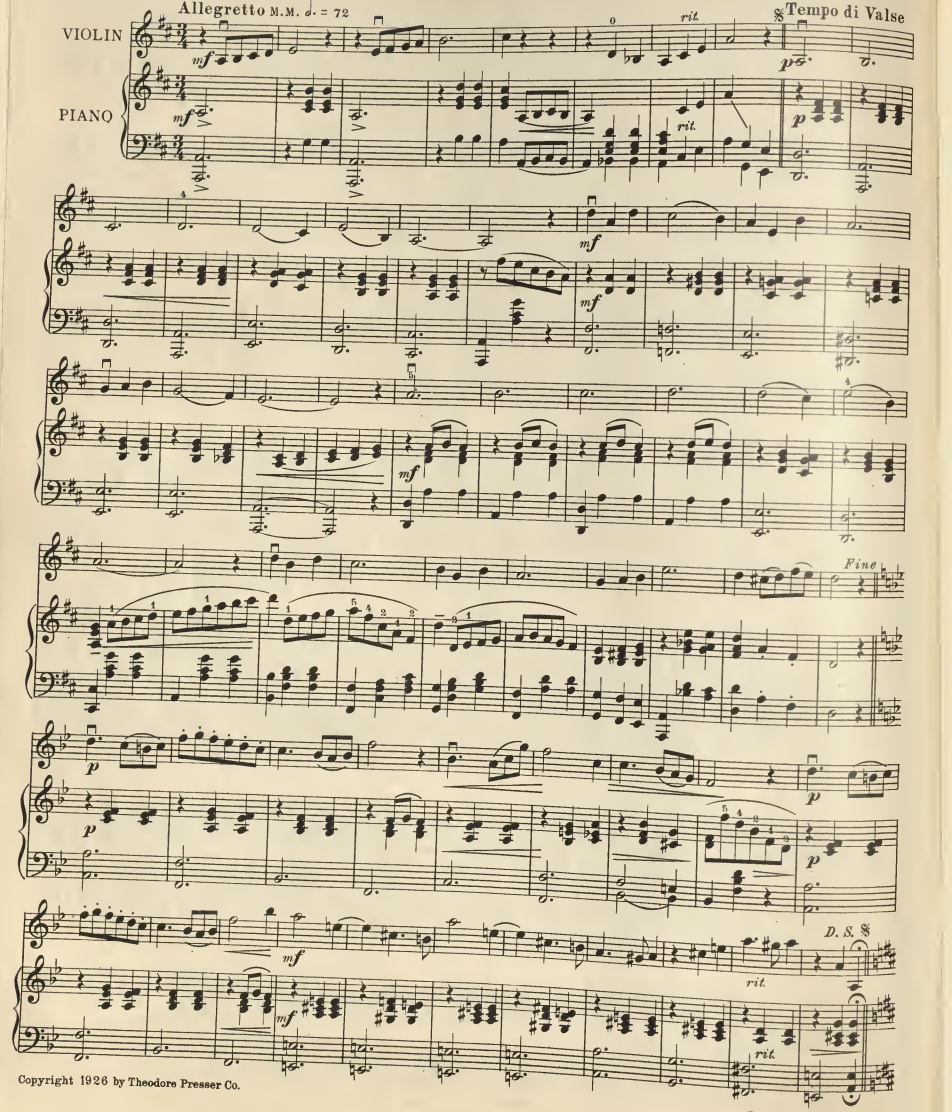
Allegro giocoso M. M. ♩=126



May be played all in the First Position

PURPLE IRIS
VALSE DE SALON

CARL WILHELM KERN, Op. 350, No. 2



EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

March of the Archers, by Montague Ewing.

The introduction imitates excellently a flourish of trumpets, and conjures up in our mind an English forest scene in the days of Robin Hood, with archers stalwart, clad in brown or Lincoln green. *Non legato*, the direction for the introduction, expresses the medium between *legato* and *staccato*. For the intelligent student it would have been enough to have said something like *quasi tromba*; that is, in trumpet style.

In all of Mr. Ewing's pieces the correct execution of the dynamics is most necessary; for by these he creates inimitably the atmosphere he is seeking. When we say "dynamics," we refer, of course, to the various types and degrees of accentuations, with all of which the pupil is expected to be familiar.

In the D minor section the composer occasionally lowers the seventh, or "leading," tone of the scale (C♯ lowered to C♮) with good results. See measures three and seven of this section. In the latter, the melodic minor is used.

The last eight measures are the Coda, or "tailpiece."

On the Levee, by Maurice Arnold.

The rhythmic material of this clever characteristic sketch is as follows:

and

There is also added an occasional syncopation, which lends atmosphere. For an example of the latter, see measure three, right-hand part, last half of the measure.

The *subito* dynamic effects in *On the Levee* are indicated by a and are to be strongly emphasized. The word *sforzando*, as also the word *forzando*, means, with strong or forced accentuation.

Here is the analysis chart of the piece:

A: In measures in D minor

B: 8 measures, repeated, in F (relative) major, followed by two measures modulating back to

A': as above, followed by a Coda which employs the rhythmic material of the piece.

In the F major section note the right-hand phrasing in measures one and two. Don't hurry the tempo of the piece.

Tuscany Dance, by Paul Valdemar.

Tuscany, a province on the west-central coast of Italy. Until the unification of Italy in the middle of the nineteenth century, it was a separate state and a very powerful one.

This characteristic dance in triple time is spirited and pleasing, demanding strong *regular* rhythm.

The first section is in G minor, the next, in the relative B-flat major. A mellow tone should be striven for in the latter, as contrasted with the slightly hard tone requisite in the former section.

In measures seven and eight, observe the contrast in tone volumes. This law of contrast works relentlessly in all art.

The care with which the composer has indicated the best fingering for this piece is commendable.

Tripping Through the Meadows, by Arthur L. Brown.

Like Carpenter, Stoughton, and other well-known composers, Mr. Arthur L. Brown is a highly successful business man to whom music is but an avocation. Again like the aforementioned gentlemen, he contrives to do excellently by this avocation and has given us some of the most entertaining piano music written by an American. His home is in Pittsburgh, Pennsylvania.

Sunny meadows, and happy children gracefully tripping through them—that is the scene which comes to mind as we play the present sketch. G major is a happy key—happy in a more matter of fact way than E major or B major.

Measure seventeen is to be played *rubato*—it represents, shall we say, the sudden appearance of a dainty butterfly after which the children go chasing, unsuccessfully.

The E minor section, to be taken a little faster than the rest of the piece, is more in the mazurka style.

Dream Pictures, by Ora Hart Weddle.

Mrs. Weddle's *Dream Pictures* is a pretty musical revery, in the key of F throughout and requiring frequent crossing of hands. The words *non arpeggio* mean "not to be broken in the style of arpeggios." In Italian "arpa" is harp, whence you can easily understand why a derivative from the verb *arpeggiare* is used. In the fifth measure the arpeggio sign extends over both staves; sound the notes successively from the lowest left hand note to the highest right hand note, and rapidly.

Mrs. Weddle is prominent among Oklahoma musicians, her home being in Shawnee. Her piano pieces are interesting and well put together.

In the measure next before the last the melody notes are marked with a horizontal V, and must be clearly distinguished from the neighboring notes.

Play this number with an easily swinging rhythm.

Absence, by Percy Elliott.

The subtitle of this very melodious composition is *Chant sans Paroles*, which is the French way of saying "Song without Words." A song without words—as you may see from a perusal of Mendelssohn's famous works of this type—generally has some indefinable something about its melody which suggests that it wants to be sung. Not infrequently the range of the melody lies well within the range of a soprano voice, tenor voice, or whatever the case may be.

In measure eight the right hand B-natural is an effective passing note on the beat. Mr. Elliott has used many such in *Absence*; try to locate as many as you can.

Throughout, this number should be played in a smooth singing style.

Sonata per il Cembalo, by Antonio Sacchini.

Excellent biographical material concerning Sacchini, whose name is pronounced *Sah-ke-nee*, is to be found on the copy. The word "cembalo" is Italian for "harpsichord." The full title therefore means, "Sonata for the Harpsichord." It is a real honor to have these valuable old Italian compositions in the ETUDE MUSIC MAGAZINE. Works of the highest excellence musically, they have never before appeared in print or otherwise in America, and it is to G. Francesco Malipiero—one of Italy's leading masters of the present day—that we are indebted for this honor. Sig. Malipiero personally copied them from the old yellowed manuscripts, with his scrupulous care and supreme knowledge, and sent them to our magazine.

From a glance at Sacchini's dates, as printed on the copy, you will see that he was, roughly, a contemporary of Joseph Haydn. A comparison of the two men's styles is interesting.

The melodic materials of this sonata are:

(1) The skips E-flat to B-flat to G, in measure one.
(2) The repeated notes in the left hand of measure three.
(3) The sixteenth note run on beat one of measure four.
(4) The right-hand melody in measure seven, beats three and four.

These various elements are woven together to make a splendidly unified whole, and the rhythmic movement is vigorously alive. The key-relationships are simple—the main shift being from Tonic (E-flat major) to Dominant (B-flat major) and back again. Remember that *rubato* effects were not countenanced at this time and must not be used in playing this sonata.

Etude Lamentoso, by Felix Mendelssohn.

FELIX MENDELSSOHN

The musical editor has noted at the head of this remarkable etude that it is one of Mendelssohn's "posthumous works." That is to say, it was not published until after the composer's death. Inasmuch as Mendelssohn's music had a wide sale, even during his lifetime, it is doubtless his fault, and not his publishers, that the publication of this composition was delayed.

It is a marvelous training ground for the expansion and contraction of the right hand, and for rapid thumb work. It would be the part of wisdom to learn the treble staff notes alone first, so that you can play them correctly at half speed. Then, after the speed has been increased, add the bass notes.

The effect of this etude, when correctly performed, is that of perpetual motion: the movement is relentless, and you must not delay it at any point.

The melody starts in measure three—a lovely Mendelssohnian theme in B-flat minor. Divided between the hands, it is frequently hard to play smoothly. For the trill in measure ten, simply trill as fast as possible, not trying—in this case—to get a certain number of notes into the trill.

The B-flat major tonality at the end of the etude is glorious, the last twelve measures forming a brilliant coda.

The melody must be phrased carefully throughout.

Une Page d'Amour, by Alexander von Fielitz.

Von Fielitz was born in Leipzig, Germany, in 1860. As an opera conductor, teacher and composer he has attained exceptional success. Much of his teaching has been at the Stern Conservatory in Berlin, of which, since the death of Gustav Hollaender, in 1915, he has been the head. He lived in Chicago from 1905 to 1908, where he taught and conducted. Von Fielitz' songs and piano pieces are real contributions to musical literature. Of the former, the cycle known as "Schoen Gretlein" is outstanding. In the present sketch, notice the quiet left-hand part in the first half of the piece. Then, as the emotion becomes greater, the left-hand part breaks into arpegsios which serve splendidly to buoy up the melody (in octaves now) of the right-hand part.

The bare motif of *Une Page d'Amour* is the notes C and D which we find in measure one, right hand. It is preceded by a three note run.

The piece is in E-flat and starts on the dominant of the key.

Spring Zephyrs, by Hans Protiwinsky.

There is an easy swing and a grace to Viennese music which outsiders may try to copy but can never duplicate. Hans Protiwinsky, who lives in Vienna, writes music as indigenous as Kreisler's: notice his fondness for thirds and sixths, extremely pleasant intervals.

The right hand starts on the "and" after the first count. The first section is in A major, sixteen measures long. Next comes an attractive

(Continued on page 316)

The SINGER'S ETUDE

Edited for April

By EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

Enunciation

By PERLEY DUNN ALDRICH

PROBABLY no reader of these lines has not heard the remark, "When I listen to a singer I like to hear the words." (Many a church singer obtains and retains a good church position because she enunciates distinctly, and the good old deacons who often supply the money for the music can tell whether the singer is singing "O for the Wings of a Dove" or "O for winks of a Duffer." Phonetically speaking there is not such a great difference, however much the sense may differ.)

Some singers enunciate distinctly almost naturally without giving the matter much thought, while others find it extremely difficult, either from some slight defect in the organs of speech or from a mental sluggishness that prevents them from giving the matter due attention. Distinct enunciation is, after all, a matter of using the *organs* of speech correctly and with a certain deftness. This deftness must be acquired as a pianist acquires agility of finger action by eliminating all unnecessary musical muscular action and training the necessary muscles to function accurately and swiftly. In the process of acquiring correct and distinct enunciation each consonant must be made with the muscles or organs intended for its formation and no others. Many singers use the jaw entirely too much in pronouncing the linguals, whereas only the tongue is needed. This makes the action so stiff and cumbersome that the consonants lack distinctness and are not easily understood.

Consonants are divided into groups according to the action that produces them and are then sub-divided into classes called vocal and unvocal. The difference between the two should be carefully noted by the student and carefully practiced. The unvocal consonant has no sound of itself and simply explodes into the vowel sound which follows, while each vocal consonant has a sound which precedes the consonant explosion and which is necessary to its formation. The student should carefully note the difference as it appears in each group and practice carefully until it is perfectly mastered.

Linguals

THE CONSONANTS that are made by a stroke of the tongue are called linguals: l, n, t, d, r. When these are spoken or sung with the vowel *ah* they result in *la, na, ta, da, ra*. If these consonants are correctly produced only the stroke of the tongue is necessary to make them perfectly. If the jaw is used at the same time the consonants are "thick" and lack the deftness necessary to their perfect production. This stroke of the tongue must be sharp and decisive like the snapping of the fingers.

If the *la, na, da* be spoken or sung, the tongue goes to the roof of the mouth confining the sound being made in the back of the mouth and then exploding it, as it were, into the open vowel. It is the deftness and accuracy of this stroke (without sluggishness) that makes the consonant distinct. Furthermore, it must be produced without the stroke of the jaw.

The tongue must, indeed, be entirely independent of the jaw in its movement. For many people this is not easy. A hand mirror may be used to watch the unruly jaw until the action becomes perfect and it is seen definitely that the tongue is acting with an independent movement and that the jaw "floats," so to say, while the tongue moves swiftly and accurately.

Each of the consonants, *l, n, t, d* and *r*, has a distinct individuality which must be carefully observed. Four of them are vocal consonants, although the *d* has very little sound. The *t* has no sound at all and is therefore an unvocal consonant. Otherwise it is quite like the *d*. This is easily seen if one says or sings (which is much better) the words *send* and *sent*. The sound of the *d* or *t* is absolutely necessary to the correct finish of the word.

The Necessary Nasal

THE *N* is one of the few nasal sounds in the English language, and its nasal quality is absolutely necessary. To illustrate this one has only to sing all the syllables *nay, nah, nee, no, noo*, with the fingers lightly touching the nose. It will be observed that, just before the tongue emits the consonant, the nose is vibrating with a nasal resonance which disappears instantly when the consonant is struck. If there is still a feeling of resonance in the nose when the *n* opens into succeeding vowel it makes the voice nasal and should be eliminated at once. The *d* has a slight guttural vowel sound just previous to the tongue stroke. Otherwise it is exactly like *t*. The *t* is the one unvocal consonant of this group, as will easily be seen by singing, on one note, *tah, tay, tee, to, too*, and then *dah, day, dee do, doo*.

The *r* stands by itself, in a sense, and is one of the most difficult of our consonants for it needs to be rolled a little at the tip of the tongue. For some students this is almost impossible and for occasional ones quite impossible. This is probably because of some unusual formation of the tongue or the ligament under the tongue which prevents the facile action that is necessary.

To gain facility in making the *r* the following words may be found useful:

train (TUR)	rain	frank	(FUR)	rank
drain (DUR)	rain	vroman	(VER)	roman
pray (PUR)	ray	grave	(GUR)	rave
bray (BUR)	ray	crave	(CUR)	rave

To practice these words the syllable in capital letters should be dwelt upon slightly before attacking the roll of the *r*. Then the tongue should try to roll the *r* swiftly and lightly—especially lightly. This should be done, first speaking and then singing upon some note that lies easy for the voice. If one word should be found easier than another it should be faithfully practiced with both the speaking and singing voice until it is fairly well conquered. Others may then be taken up.

Suppose, for example, that the word *drain* should be found the easiest. Others like *drink, drove, dream, drive* and *drank* could be added. After a little practice the student will learn that hurrying does not help. A little prolonging of the vowel helps at first, but the *r* must be attacked *swiftly* and *deftly*.

Labials

THOSE consonants that are produced by the lips are termed labials. They are *m, p, b*.

By pronouncing these consonants with a vowel sound *ma, pa, ba*, one may observe that they are produced by the lips pressing together and then exploding with a slight movement of the lower jaw. The important thing is the clean cut explosion of the lips for, if the movement of the lips is sluggish, the consonant will not be definite. It will also be observed that the *m* and *b* are vocal consonants requiring a sound before the consonant is struck. The *p* is unvocal and depends entirely on the explosion for its formation.

Labio-Dentals

THE TWO consonants that are produced by the lower lip and the upper teeth are *f* and *v*.

These are produced by pressing the lower lip against the upper teeth and then making the explosion.

The *v* is a vocal consonant and the *f* unvocal. This may easily be seen by pronouncing or singing the words *veal* and *feel*. The two words are, phonetically, exactly alike except for the difference in the initial consonant.

Gutturals

THE *G* AND *K* are made by tightly closing the throat and then exploding into the succeeding vowel sound. The *g* (*ga*) has a sound like the *da* or *ba*, but the explosion of the sound is done with the back of the tongue and throat and is, therefore, a vocal consonant. The *k* (*ka*) is unvocal.

Sibilants

THE FOLLOWING consonants are called sibilants: *s, z, sh, th* (vocal), *ch, j, g* (soft) and are made by blowing the breath through the teeth and then having it explode into the vowel sound.

The z, th (vocal) j, and g (soft) are vocal consonants, while s, th (think) and ch are unvocal. Sometimes a lisp can be remedied by calling attention to the difference between s and th and practicing two words like *sing* and *thing* in succession.

H is the only aspirant and is made by forcing the breath over the vocal cords in a sudden gust. The cords themselves form the explosion as the lips make the linguals.

Nasal Consonants

IN ENGLISH three nasal consonant actions need careful attention *n, m* and *ing*.

Just before the *n* and *m* are exploded

(*Continued on page 299*)

Voice Production

By EDWIN HOLLAND

TO GET good production of tone and to get over breaks, the secret lies in a perfectly loose throat and jaw, tongue lissom and lying flat in the mouth and proper action of breath on the vocal cords. Ninety-nine out of every hundred pupils, in beginning to sing, contract the muscles of the throat thereby emitting a guttural or throaty tone; it is the vocal cords alone which are to be contracted.

As to quality, the cavities of the mouth and nostrils give resonance and brightness, the cavities between the back of the tongue and the pharynx give fulness, and the lips and mouth give color to the sounds. The best vowel to commence exercises on is the broad *ah* as in *father*. Here the mouth and lower jaw must be perfectly loose, the tongue quite without tenseness and lying flat in the mouth. In fact, the lower teeth, tongue and lower lip should move as one piece. The mouth should not be held as in the act of smiling, for this tends to contract the throat muscles, and also, with beginners, places the larynx too high in the throat.

Ten to fifteen minutes at a time is enough for practice. This may be done three or four times a day. The pupil should have no tired sensation in the throat after a lesson. Pupils often fatigue the voice to such a degree that, instead of advancing themselves, they have to discontinue their practice for two or three weeks until the vocal cords regain their normal condition.

As to registers, the high soprano voice has no chest register, but other voices have three—chest, medium and head. Mezzo sopranos and altos have the greatest difficulty in passing the break. It is here at the middle E, F, or G that the pupil has to see that there is no contraction of the tube of the throat and no alteration of the position of the larynx. By earnest study in adopting a slight rounding of the vowel on the note "E" to *ay*, and allowing the larynx to fall slightly instead of rising, the break will in time be united. In vowel practice *a* and *e* are difficult on account of the usual tendency to place an *e* at the end of both. The same fault occurs in closing the jaw at the end of the word in such words as *my* and *thy*. The tongue should lie down flat for *ah, i, o, u*, slightly raised for *a*, and more so for *o*. For *o* and *oo*, the lips should be protruded. After the student has discovered his good vowel he may copy the same tone on the others. Then, after conquering the vowels, he may take a sentence of words and practice them on every note of the scale, not taking the extreme notes first, but keeping to the middle of the voice.

No Time for Poker Faces

By E. A. B.

YOU REMEMBER that Shakespeare's Hamlet, in addressing the players previous to their performance before the king, directed them to "suit the action to the word." This phrase is worth noting, and for singers it is especially useful when transformed to read thus: "Suit the facial action to the words of the text." The countenance must be mobile, expressive, alive—and the moods and emotions of the words should picture themselves unfailingly and convincingly on the singer's face.

It is little less than absurd for a singer to try to project the meaning and spirit of a fine poem when his facial technic is inadequate or else entirely lacking. Put yourself in the position of the audience. How warmly would you respond to a singer who came out on the stage and sang Brahms' *Ständchen*—that charming and lilting serenade—with what could be described only as a "poker face?" Or how loudly would you applaud him, on the other hand, if he sang this song looking like Napoleon after Waterloo, or like Hairbreadth Harry in the Sunday comics? Why, the delicate loveliness of the *Ständchen* vanishes mist-like as your attention is helplessly riveted upon the singer's face!

Secondly, it is an established fact that the facial play has a definite part in determining the timbre (quality of tone) which you employ for a given song or portion of a song. Leon Melchissedek, the great Parisian baritone, was well aware of this, and in technical articles for French periodicals he often made mention of it. *Why* such a thing is so, no one knows; but over and over again it has been proven to be true. Therefore, to get the particular timbre in your voice which shall convey the desired emotion, adapt your countenance accordingly.

Incidentally, for remedying deficiencies and awkwardness in this matter, we would recommend the not very inspiring—but extremely effective—practice of confronting your mirror for about half an hour each day, and at that time making up every kind of face (and grimace) you can think of, descriptive of the complete emotional gamut. This will gradually put mobility into your countenance, with the result that your singing will grow steadily more colorful and varied and your audience more pleased to see you.

Enunciation

(*Continued from page 298*)

the initial vowel sound of these vocal consonants is confined back of the tongue, and the vibration is felt in the nose. This is easily proven, for, by touching the nose lightly with the fingers, the vibration can be felt as well as heard. When the explosion of the consonants occurs, this vibration must cease instantly and all the new vowel sound must be in the mouth. If some of the nasal quality is left the voice sounds nasal. This quality should be entirely eliminated from the voice as it is very disagreeable.

Examples: nard, name, need, know, noon, mark, main, mead, mould, moon.

The other nasal sound is the ending *ing* or *ng*. Here the vowel sound of the word is suddenly closed by the tongue, and a vibration is felt in the nose. This vibration must be ended suddenly by a consonant action almost like the hard *g*. If this is not done the word is left unfinished and will not be distinct.

Examples: sing, thing, fling, song, sung, singing, thinking, living.

Double Consonants

WHEN TWO or three consonants appear together in one syllable usually both must receive their correct formation:

stories	blow	sand
trust	told	fasts
best	mind	lasts
employ	meant	demands
friar	found	stream
stink	sent	strong
train	bent	strange
close	land	

For those whose enunciation is especially defective it is well to practice some of these words by making the consonants separately. The word *strange*, for example, may be said or sung, *s-t-range*.

When the two consonants are of the same class, as in the word *bent*, the first consonant is not completed, as the organs are already in position to produce the second: *bent*, not *benet*; *Mamma*, not *mamama*.

Linguals	L. N. T. D. R.			
laugh	nard	tar	darn	rajah
lame	name	tame	dame	ray
lean	knee	teem	deem	ream
loan	know	tome	dont	roun
loon	noon	toot	doom	room
Labials	M. P. B.			
man	parlor	barn		
main	pay	bay		
mean	peat	be		
moan	pole	boat		
move	pool	boom		
Labio-Dentals	F. V.		TH TH (vocal) tha	tha
farm	varnish		thane	they
fame	vain		theme	though
feet	veal		thorax	though
foam	vogue		thu	thu
fool	voo			
Gutturals	G. K. Q.		Y and W	
garner	calf	quaff	yarn	wah
gay	came	quail	yale	wake
goe	keel	quenle	yield	week
goal	coal	quote	yoke	woke
ghoul	cool		yule	woo
Aspirant	H.			
ha	hate	heed	hole	hoot
Sibilants	S, Z, sh, th, ch, J, C (soft), X.			
salve	za	shard	charm	jar
save	zane	shame	change	jane
seen	zeal	sheen	cheat	jean
soul	zone	shoal	chose	joe
soon	zoo	shoe	choose	Jew

Syllables and Words

Language is really nothing but a series of vowel sounds chained together by consonants. To enunciate the language correctly the vowel sounds must be pure and the consonants clean-cut.

Syllables or words that begin with a consonant and end with one may be compared to a complete circle, the circle being finished when the final consonant has exploded. The word *bud*, for example, begins with the vocal labial *b* made with the lips which explodes into the vowel sound of *u*. The singer dwells on this vowel as long as the note demands and then tosses the word into the air, with the vocal lingual *d*. So the word is sent on its way to the listener.

The complete circle is finished as the *d* is exploded, and the word is sent into the air like a soap bubble.

"It is our instinctive delight in beauty that first attracts us to music, and often it is the drills and preparations for future skills that come between us and the beauty in music and cause us to become discouraged and to give up the practice of the art."—KARL W. GEHRKENS.

The ORGANIST'S ETUDE

Edited for April by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

When the Organ Fails

By EUGENE F. MARKS

ONE DAMP, wintry day, in the city of M——, I was engaged to play for a noontide wedding. Arriving at the time appointed, I found the organ, a small, two-manual instrument, in a somewhat clammy condition. Testing it, the swell was found to have several keys near the middle of the keyboard that ciphered (that is, continued to sound after the key had been released). Such a state of affairs is often due to some derangement in the mechanism of the instrument caused either by chilled metal or woodparts swollen from dampness or from both.

In this case uncoupling the Swell to Great gave a partial relief; but two keys near the middle of the keyboard still continued to cipher. Raising the two keys from the underside with my hand caused a complete cessation of tone. But when I had prepared my registration—being careful to leave the two manuals uncoupled—and when I began to play one of the special selections to precede the ceremony, behold! the two keys, on being touched, emitted a continuous sound producing two organ points in the middle register of the keyboard. Lifting the keys again from beneath caused the ciphering to cease, but it recommenced as soon as the keys were depressed. This attempting to play with the constant interruption of key-lifting was useless.

The entire Great manual and the upper and lower parts of the Swell keyboard, however, were available. It was a question whether to nurture monotony by a constant adherence to the manual of the Great alone with only two or three stops at my disposal for variety in tone color or vary the sameness by playing occasionally in the usable parts of the Swell manual.

The best plan appeared to be a diversity or intermingling of both. By playing the Great sometimes alone, and then again softening the Great and playing the left hand upon it with right hand upon the upper part of the Swell, then again reversing the procedure, placing the left hand on the lower part of the Swell and the right hand on the Great, and adapting the playing always to the music in hand, whether a solo part, four voices or full organ—I managed painfully to struggle through the hour. It was one occasion in which my audience was entirely forgotten.

The Inevitable Hour

TO EVERY organist the time is sure to come when the organ will fail unexpectedly to do its duty in part or wholly, especially organs in church buildings heated only once a week during the winter months and thus subject to constantly varying temperatures. Such mishaps are not confined entirely to old, worn-out organs, but are just as liable to happen to the most recently constructed pneumatic or electric action organs. Possibly these later instruments are more susceptible of derangement from slight causes than the old tracker-action ones, owing to their more delicate mechanism and numerous adjustments in superior workmanship. Yet under all circumstances the organist must keep calm and decide instantly his course of action.

In nearly all cases the cause of a tone ciphering is a derangement in the mechanism of the organ, and not in the pipe itself. Quite frequently, especially in cold, damp weather, in drawing on the couplers the keyboards are observed to approach each other, the Swell sometimes descending towards the Great almost as much as a quarter of an inch. This change of the keys from their normal position is apt to produce a cipher which, however, in such cases is very simple to remedy, as one need only dispense with the use of the coupler causing the defect.

Generally a cipher is confined to one manual, usually the Swell. The stops belonging to that manual in which the cipher occurs may be shut off entirely, the organist relying upon the other manuals for use. Of course this in many instances will cause a change in tonal qualities of the music, but it is better to be meager in registration than endure a persistent, inharmonious organ-point.

If the couplers are on, it is sometimes difficult to detect at a moment's notice the manual in which the faulty key lies and even the pitch is sometimes misleading, as a sixteen or four-foot stop is apt to sound an octave lower or higher than it really is. So it is advisable first of all to throw off all the couplers, then test the Swell, next the Choir, and finally the Great.

"All on Account of a Horse-shoe Nail"

INSTANCES have been known in which a cipher is found to exist in only one pipe of a set: an unusual case is of the Principal ciphering a single tone because a fleck of dust, a small bit of straw or some other light object has lodged within the pallet-valve or one of the sliders, thus obstructing the close-fit and allowing the air to pass to the pipe. This small impediment may be removed either by drawing the stop quickly to and fro several times to move the slider back and forth, by striking the key sharply to dislodge the obstacle with a sudden gust of air, or by dispensing with the faulty stop altogether. This still leaves the remainder of the manual free for use.

The organist may be sure that the listener prefers small registration to an irregularity of rhythm. Also, it is always better to proceed with the performance until a chance occurs to repair the damage unnoticed than to confess a total breakdown.

The Pedal Cipher

IF IT IS a pedal-tone that ciphers, the pedal-stops should be dispensed with. The omission on these tones may be covered to some extent by the use of octave bass notes in the left hand, or in some cases (when it will not produce ciphering) by coupling the pedal to one or more of the manuals and then playing the pedal-keys as usual. In case of sluggish action (similar to a key of pianoforte sticking) the key sometimes may be made to act properly by giving it a strenuous up and down motion.

In order to be prepared for any emergency along this line it is well to study out and practice now and then, while everything is moving smoothly, how to act under different circumstances, just as firemen occasionally test their preparedness by scurrying to an imaginary fire.

It is no mere waste of time to rehearse such fancied mishaps, for, in endeavoring to change or manipulate his instrument, the organist will add many new points to his knowledge of registration, besides acquiring a more practical understanding of the intricacies underlying the mechanism of the organ.

The Choir to the Front!

LET US TURN our attention now to some of the larger accidents such as an unglueing or bursting of the bellows, or a breakage in the mechanism of the action which leads to the utter abandonment of the organ for the rest of the church service. In such cases the organist must rely largely upon his choir to aid him. Their previous training should be of such a character that they are ready at any moment to sing hymns without accompaniment and a few anthems which sound well when rendered so.

Even if not needed to hold the situation in hand for unforeseen accidents, such practice should be indulged in during some portion of every choir rehearsal, as nothing tends more towards strengthening choir-ensemble and smoothing it into a homogeneous blend in delivery than "a cappella" practice. Perhaps nothing would prove of more enjoyment to a congregation than the occasional interposition of a choir number unaccompanied. Also, used with hymns, it puts stamina into congregational singing.

In the absence of a capable choir or piano, the congregation can be depended upon to carry the melody, if favorite and well-known hymns, such as "Jesus, Lover of My Soul," "Rock of Ages" and "Come, Thou Fount," are sung. Invariably a congregation has at least one good leading voice. However, with a congregation unaccustomed to singing alone, it may devolve upon the organist to give the correct pitch and start every verse himself.

If, perchance, the organ is excluded entirely from service for some length of time in order to make some extensive repairs or build in a new instrument, the organist should view the matter as a fortunate opportunity to drill the choir so thoroughly that it will rely solely upon itself for active service.

The Organist at the Piano

THOUGH many a splendid organist proves a mediocre pianist, displaying a monotonous touch, engendered by his favorite instrument, he should at least keep his piano-touch in such command that he can produce the gradations of tone required and understand the correct manipulation of the pedals, especially in chord work. By careful selection from the piano repertoire, avoiding those pieces with brilliant scale-passages and other pianistic displays, it is possible to preserve the prelude, voluntary, offertory and postlude of the regular service in a churchly style. Among such pieces may be mentioned selections from the writings of Schumann, Schubert, Beethoven (*Andantes* and *Adagios* from his Sonatas), and Mendelssohn (some of the "Songs Without Words"), and many of the shorter pieces from modern composers. There are many piano pieces, especially suitable for church services, already bound into book form, which could be employed very advantageously at this time.

During the period of organ repairs it is a most opportune time to introduce other instruments; even a second piano would prove most valuable besides offering an excellent opportunity to present piano-duets. Two pianos in special evangelistic services bring the most happy results and flattering encomiums from the choir director and pulpit. In the renditions of hymns the use of a second piano would prove of inestimable value.

Interpreting Organ Music and Anthems on Two-Manual Organs

By EDWIN HALL PIERCE

Part III

Accompaniment of Anthems

WITH REGARD to the general technical management of the two-manual organ, the accompaniment of anthems is, of course, no different from its use in any other kind of playing. Nevertheless a few hints as to taste in registration may not be out of place. One should take into account the size and character of the choir, using such registration as will blend well with the voices and give them proper support without overpowering them. The open diapason—rightly considered the noblest tone of the organ—does not, in many cases, blend so effectively with the voices as a composite tone of strings, flutes and, sometimes, a light reed.

I find one very useful combination in swell stopped diapason, salicional and a light 4-foot (either flute or string); great doppel flöte, gamba and a 4-foot flute; pedal, a light 16-foot; couplers, swell to great, swell to pedal, great to pedal. For an increase of power and brightness I would add swell to great 4-foot coupler, or a light reed to swell, or both. Of course, when playing on swell and using pedals, the great to pedal coupler would be thrown off. I avoid 16-foot tone on the manuals, especially 16-foot couplers, as the effect is depressing to the voices, and is apt to be muddy. The 16-foot pedal tone, even, should not be unduly prominent. That is a matter about which it is very easy for an

(*Continued on page 301*)

Transcriptions on the Organ

By HENRY E. EVERSHAM

THERE will be always a certain class of musicians who well might be styled the "purists" of the art and who will insist that all compositions should be restricted in their performance to the particular medium for which their creators originally intended them. Which is all quite right in principle and to be most highly commended, unless the transcription be done by a skillful and reverent hand.

But when it comes to unqualified condemning of transcriptions, it must be borne in mind that even the greatest of the masters were not averse to the "borrowing habit." Mozart did it; Handel was a notorious "plagiarist" without giving credit, and not always from his own creations; and the Bach, who, as it is so often said, considered it sacrilegious to change a musical thought, made many re-arrangements of his compositions as well as sometimes "borrowing" without compunctions from the works of other well-known composers. The "Leipzig Cantor" certainly turned some of his violin concertos into pieces for the harpsichord, and even into orchestral preludes for cantatas. Neither did he hesitate, on occasion, to translate a hitherto secular theme to a sacred use.

So, after all, the turning of a composition from its original to a new use rests largely upon the manner in which it is done. So long as no violence is done to the spirit of the composition, there is no good reason for cavil. The organ literature has been surely enriched by the splendid transcriptions of the classics, by the versatile Hest. If the great *fugues* and *fantasias* of Bach can be glorified and made to glow anew by such orchestral adaptations as have been done by Stokowski and other great conductors, then certainly there can be no censuring of their use for the resourceful organ.

"He (Bach) took a quite fresh standpoint. His predecessors had for the most part used the melody as their only source of inspiration, whereas Bach always looked to the words for guidance in his treatment. The result is that we arrive at his very soul in these compositions which can be regarded as an epitome of his whole work."—DR. MACPHERSON.

The Two Manual Organ

(*Continued from page 300*)

organist to be deceived, as this tone sounds different in different parts of the building, and often least loud at the console. For accompanying a choir of adult male voices, by the way, the remark made above about open diapason does not hold as valid. Open diapason with principal, 4 ft., and combinations built on the same are here of good effect, either with or without reeds, but if used will sound better without the gamba or other characteristic string tone.

Playing for Soloists

THE ACCOMPANIMENT of solo voices needs some consideration of the quality of the particular voice in question. I remember a case where, having four solo voices in the choir, three of them sounded best with a string and flute combination, but the fourth, a heavy bass, seemed to demand the swell open diapason, without string tone. Much may be learned by trying the accompaniment with the singers themselves in two or more different registrations and inquiring their preferences. There are certain tone qualities which find use in organ music *per se*, which do not blend quite happily with *any* voice—those with quintadena, for instance. I call to mind an otherwise able brother organist who seems singularly obtuse to this fact.

Types of Two-Manual Organ

IN THE COURSE of this article we have spoken of the two-manual organ as if it were something of a well-known standard sort, but as a matter of fact it is found in a considerable variety of types, which we may roughly enumerate as follows:

1. The large two-manual tracker organ. These are all old instruments. At a later date three manuals was customary for any organ of sufficient size, even with tracker action, but I have played on an excellent old Jardine organ with nearly thirty registers and only two manuals.

2. The small two-manual tracker organ. These are also mostly old, but some are still built, especially the very small ones. In both class 1 and 2 one will do well to confine oneself to the older sort of legitimate organ music, or the simpler and less pretentious among modern works.

3. The "straight" two-manual organ, with electric or pneumatic action, several combination pistons (either "blind" or moving the stop-knobs visibly) and provided for with sub and super, as well as the customary unison couplers; also with crescendo pedal. This is the most satisfactory type of two-manual organ, if not too small, and is capable under the hands of a skilled player of all the most important effects obtainable from one or more manuals.

4. The duplexed organ. This, though having a much smaller number of pipes, has certain of the registers—sometimes nearly all of them—playable from either manual. This is often a great convenience in manipulation of registration, but, of course, does not make the organ really any larger. In this type all the pipes are commonly in one swell-box, excepting sometimes the open diapason.

5. The unit organ. This is an endeavor to get the effect of a large instrument from the absolute minimum number of pipes, but the effect is very coarse, unchurchly and unsatisfactory. The organist who has to play a church service on such an instrument has my sympathy.

Playable Modern Music

I ENGAGED in the first part of this article to give a short list of such pieces, in order to show that one is not necessarily confined to Bach, Mendelssohn, and such, for a suitable repertoire. The following list is not in any sense complete nor does it make claim to being the

(*Continued on page 316*)

ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS, DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. In a small church where I play there is a two-manual organ. When the organ is not in use, should the swell shutters be left open or shut? In the summer time we have open or shut? In the summer time we have very damp weather, the church being located only one mile from the ocean. In winter we have heat only on Sunday. I am told by a trustee of the church to leave them always open, but good organists have told me to leave them always closed.—R. A. R.

A. We would suggest that you ask the builders of the organ for advice, as they will be familiar with conditions. Under ordinary circumstances we recommend that the swell shutters be kept open when the organ is not in use, and we see no reason why this does not apply in your case. The reason for keeping swell shutters open is that the temperature in the swell box may be as nearly as possible the same as that of the unenclosed portion of the organ.

Q. I have been studying the piano for a number of years and at present am playing eighth and ninth grade music. I have been thinking of studying theater-organ playing. Do you think this advisable? Is there a probability that the vibraphone, movietone and so forth will take the place of the theater organ? Can you give me an idea as to how long it would take to complete a course in theater organ playing? Which would be the more profitable, church and concert organ playing or theater organ playing?—E. M. R.

A. On account of the vibraphone, novel tone and so forth, we cannot predict the future for the theater organist and therefore cannot advise you as to the advisability of taking up the theater organ course. Our suggestion would be that you take up the study of organ-playing and later on direct your studies to the field you find most promising. Under ordinary conditions we presume theater organ playing would be more profitable for you than church or concert playing. We cannot say how long it will take you to complete a theater organ course. Much depends on the adaptability of the individual.

Q. How would you arrange a choir which consists of six sopranos, three altos, seven tenors and three basses? Would the tenors be placed on the right or left? The choir space is about two feet above the floor level of the audience. Should the piano be placed up with the choir or on the floor level with the audience?—A. M. B.

A. You do not state whether your seating arrangement is with singers facing each other or with them facing the congregation. Assuming the latter we would suggest:

	BASSES	
SOPRANOS		ALTOS
	CONGREGATION	

The "balance" of your choir is rather unusual, with more voices in the tenor department than in any of the other departments.

We do not think the difference of two feet in the floor levels need influence the location of the piano, and we would suggest its being placed on whichever level is most convenient.

*Q. Will you kindly name a list of the finest fugues of the different organ schools, excepting J. S. Bach, both for concert and church service playing? Have Liszt, Wesley, Reger, Rheinberger and such composers written any fugues of outstanding merit? Please name some brilliant concert recital numbers.—*B. G. F.

A. Literature for the organ includes many fugues in addition to those by Bach. Fugues will be found in the Sonatas of Merkel and Rheinberger. Reger has written many numbers in this form. Wesley is represented by a Choral Song and Fugue and Liszt by the Prelude and Fugue on "B-A-C-H" and the Fugue on the Choral "Ad nos ad Salutarem." Some other fugues, to mention only a small number, include:

Fugue from "Sonata on 94th Psalm," Reubke; *Fugue* from "Fourth Symphony," Widor; *Fugue in G Major*, Buxtehude; *Fugue in D*, Guilmant; *Concert Prelude and Fugue*, Faulkes; *Three Preludes and Fugues*, Mendelssohn; *Introduction, Passacaglia and Fugue*, Willan; *Concert Fugue in C*, Hauptmann; *Concert Fugue in G*, Krebs.

Some numbers of the brilliant recital type are *Etude Symphonique*, Rossi; *First and Last* "Symphony I," Vierne; *Toccata, Thou Art the Rock*, Mulet; *Sunshine, Toccata*, Swinnen.

*Q. Please give me some information in reference to the Fontainebleau School in France. Is it a school exclusively for American students? Is the organ department a strong one? Who are some of the organ teachers there? With whom should I communicate in order to make reservations for next summer?—*E. O. P.

A. The school is virtually one exclusively for American students. For information as to teachers, reservations and so forth, we would suggest that you communicate with Fontainebleau Fine Arts and Music Schools Association, M. Francis Casadesus, Chairman American Committee, 144 E. 62nd Street, New York City.

Q. At the Episcopal Church where I am your organist, plans are being made to form a choir of boys. As this is my first experience with a choir of this type (I am also choir director) will you kindly advise me as to the material I should use and just how to go about securing the interest of the boys? —M. E. L.

A. Since you probably will have the only choir of boys in your town, the novelty may appeal to the boys and secure their interest. If they are paid some small amount for each attendance at rehearsals and services it will be some additional inducement. A vacation of a week or ten days in some Choir Camp would also prove attractive to them.

Works on boy choir training include the following: "Voice Culture for Children" by Butler (two volumes), "The Essentials of Choir Boy Training" by Hall, "Practical Hints on the Training of Choir Boys" by Stubbs.

From the various works on the subject you can select the exercises you feel will secure the best results for your purpose. The editor suggests the use of the following: sing the vowel sounds *OO, O, AH, A, E* on each note, in sounding downward chromatically the tones between the following:

Ex. 1

instructing the boys to keep their lips and teeth apart for each one in order to avoid "white" unpleasant sounds of "A" and "E."

Sing "mah" on each note of the Scale, beginning on D (fourth line) and ending on D an octave lower:

Ex. 2

Continue this exercise beginning a half-tone higher each time until

Ex. 3

is reached. Sing the following exercise

Ex. 4

in mah, raising it a half-tone each time until high A is reached, as before. Use this same exercise on *me* instead of *mah*, impressing upon the boys again the necessity of keeping the lips and teeth apart.

Sing the following exercise on *lah*, continuing throughout the same range.

Ex. 5

Hum the first three notes in the following exercise opening into *mah* softly on the fourth note, with care that the tone is round and smooth though soft. Continue throughout the same range.

No. 6

Hymn tune melodies may also be practiced on the different vowel tones, but care should be taken that no one vowel is over practiced, as too much *oo* results in a "hooty" tone, and too much *ah* results in the use of such words as *blahsed* for *blessed* and so forth. Be sure to train the voices downward, that is, have the boys carry the head tone used on the higher notes down into the lower registers, calling attention to the barrier as soon as any of them opens into a chest tone on lower notes.

*Q. Is it necessary to have a high school education in order to secure a position as organist in a theater? I am interested in this work and am going to take a course of this kind soon. I have three more years in which to attend high school and am very anxious to have this information.—*M. C. D.

A. We have never heard of it being necessary to have a high school education in order to secure a position as theater organist. However, this education is very desirable and we would suggest that you finish your course. If you decide to take up theater organ playing, endeavor to do it in connection with your school work. The acquiring of a facile piano technic will be an aid in your organ work. If you have not already acquired this, we would suggest that you pursue this line of endeavor in connection with your school studies.

BANDS AND ORCHESTRAS

(Continued from page 275)

Tonal Effects

THOSE ACCUSTOMED to play or hear the melophone may not realize how much greater is the variety of tone quality produced by the French horn. Therefore, a melophone player, if he is not coached, may play the French horn with the rather uniform smooth tone characteristic of the melophone. In soft passages the French horn has a very velvety, soft tone of rich quality. In loud passages and on accented notes the tone has a vibrant quality of great vitality. This quality should be used most of the time in band work. In addition to this there is the muted or *stopped* tone quality, which is intensely dramatic in most of its uses.

The stopped tone should have some special comment. The horn is stopped in two ways, by the hand forced up into the bell of the horn and by the use of a special mute. There seems to be some disagreement among professional horn players about the production of the stopped notes, some maintaining that stopped notes should be fingered one-half tone higher, others that they should be fingered one-half tone lower.

Langey's tutor states, on page 88, "A charming effect called the *echo* can be produced by a clever player on the French horn, by shutting the bell three-fourths with the right hand and, at the same time, transposing the notes half a tone lower. By shutting the bell three-fourths, the sound is raised a half tone."

Now, as a matter of fact, if you have ever experimented with putting the hand in the bell of a French horn you know that the farther in you put it, the flatter the tone becomes. This is so well known that a French horn player will adjust a slight difference of pitch by putting his hand into the bell farther or withdrawing it slightly rather than changing the tuning slide. If you put your hand in the bell as far as it will go you lower the sound one-half tone. Therefore, if you are stopping the horn with your hand you should transpose to a half tone higher. This will work from the top of the horn to the bottom, and the other method will not.

The "Diz" Sound

SAY A SOLO tone is to be struck by the first horn player in some concert or contest piece. The band members have rehearsed the number until they are thoroughly acquainted with it; the horn player knows the exact place and pitch. When the critical time comes in public performance the question of whether he will strike the tone or fumble it is extremely important. The player may be nervous, but if he uses this *diz* tone production the chances are almost certain that he will never falter. If he is depending simply upon a good natural embouchure his chances of fumbling equal or even exceed his chances of making an accurate attack.

In case the student does not get the tone far enough to the front of the mouth, the syllable "diz" may be used. The student should be patient and work with the tone production until he hears that soft rattle or buzz in the mouthpiece.

A horn player who is converted from a cornet player is apt to make the mistake of putting the mouthpiece to his lips hurriedly in making an attack. He should be more deliberate, setting his mouthpiece carefully and tightening up his lips preparatory to making the tone. The tightening of the lips is important and is a different procedure from that used in cornet playing. In cornet playing one draws the lips across the teeth; in horn playing one shapes his lips in more of a pucker, with muscles tight.

Some of the older French horn players used to "bury" the mouthpiece in their lips. This does not mean that the horn player was using pressure. It was due to the player using a narrow-rimmed mouthpiece which developed the muscles of his lips.

MUSICAL HOME READING TABLE

(Continued from page 260)

was so piquant. The last evening but one that he called on us, wishing to express his pleasure in G——'s article about him, he very ingeniously conveyed that expression in a story about Spontini and Berlioz. Spontini visited Paris while Liszt was living there and haunted the opera —a stiff self-important personage with high shirt collars—the least attractive individual imaginable. Liszt turned up his own collars and swelled out his person, so as to give us a vivid idea of the man.

"Liszt met him at Erard's more than once. On one of these occasions Liszt observed to him that Berlioz was a great admirer of his (Spontini's), whereupon Spontini burst into a terrible invective against Berlioz as a man who, with the like of him, was ruining art. Shortly after the 'Vestale' (Spontini's opera) was performed, and forthwith appeared an enthusiastic article by Berlioz on Spontini's music. The next time Liszt met him of the high collars he said, 'You see I was not wrong in what I said about Berlioz's admiration of you.' Spontini swelled in his collars and replied, 'Monsieur, Berlioz a du talent comme critique.' (Sir, Berlioz has some talent as a critic.)

Commend the Pupil's Work

By SARAH A. HANSON

COMMENDATION of good work on a pupil's part is always an encouragement to him. When he plays a piece, an exercise or a scale well, let him hear about it. When he has done exceptionally well, send word to his mother or father.

Before the Christmas vacation, Easter, and at the end of the school year summarize his work and compare it with that previously done:—compare, for instance, his playing at his first recital with that of his more recent public appearances and tell him in what respects he has improved.

The VIOLINIST'S ETUDE
Edited by
ROBERT BRAINE
IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Violin Bridges

By Joseph Rossman

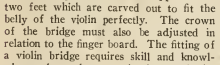
THE VIOLIN bridge which we see to-day has had a long history. It has undergone many changes and modifications before developing to its present form. The purpose of the violin bridge is to transmit vibrations of the strings to the body of the violin. In doing this it must not dampen the vibrations or impart undesirable tone qualities to the violin. The bridge must be rigid and strong enough to sustain the pressure of the strings and at the same time transmit their vibrations freely to the violin body. The most suitable material that has been found for this purpose is maple wood which has all of the desired qualities. A plain block of wood will, however, not serve the purpose. The wood must be carefully carved into a strong and elastic bridge before it can have any tonal value for the violin.

The present-day violin bridge differs very little from the bridge designed by Stradivarius in the seventeenth century. His genius seems to have given us perfection in all the details of the violin. The violin bridge to-day is usually 1¼ inches high and 1½ inches wide and tapers in thickness from ⅛ inch to ⅛ inch at the crown. The body portion is carved out so as to give it the maximum of resilience, strength and tonal qualities. It is supported on two feet which are carved out to fit the belly of the violin perfectly. The crown of the bridge must also be adjusted in relation to the finger board. The fitting of a violin bridge requires skill and knowledge and can be properly done only by an expert.

Many attempts have been made to improve the bridge designed by Stradivarius, and a large number of United States patents have been granted on violin bridges.

A patent granted in 1879 proposes to use an additional bridge, which is placed between a point directly over the sounding post and the tail-piece so as to transmit the vibrations of the strings directly to the entire body. The accompanying photo-

Ex 1



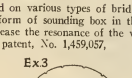
graph represents Patent No. 215,023. F is the bridge ordinarily used; G is the supplemental bridge.

Another patent shows a sounding box or chamber fixed in the violin bridge. Ex. 2, No. 278,634. Several patents have been

Ex2

granted on various types of bridges using some form of sounding box in the bridge to increase the resonance of the violin. A recent patent, No. 1,459,057,

Ex.3



shows a bridge having an axial bore in each foot.

Bridges have also been made in several parts which are held together by the pressure of the strings (Ex. 4.) (Patent No. 693,648).

Many modifications of the original Stradivarius bridge have been made in order to improve the tone of the violin. (See Patents Nos. 594,129 and 361,659.)

Ex. 5

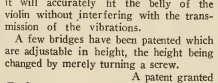
PATENT NO. 594,129

PATENT NO. 361,659

A patent granted in 1888 uses a piece of bark on the feet of the bridge so that it will accurately fit the belly of the violin without interfering with the transmission of the vibrations.

A few bridges have been patented which are adjustable in height, the height being changed by merely turning a screw.

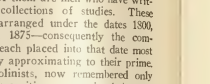
Ex.6



PATENT NO. 1,306,663

A patent granted in 1919 has a small metal clip attached to the bridge at the point where the steel E string rests, so as to prevent it from cutting into the bridge. A later patent supplies a notch in the metal clip to receive the E string. Another patent inserts a plug of hard material into the bridge at the place where the E string rests (See Ex. 7, at "3").

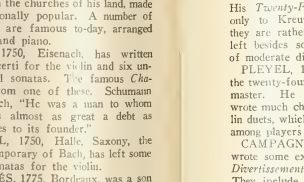
Ex. 7



PATENT NO 1,363,811

Violin bridges have also been designed with an extension on one leg entering into the body of the violin and resting on the back of the violin so as to relieve the pressure of the bridge on the belly and thus permit it to vibrate more freely.

Ex 8



PATENT NO. 1,193,279

Very few of these ideas are actually used to-day, because they are clumsy and do not look well. Besides, these changes do not give any better results except in a few cases.

The widespread use of a steel E string to-day has caused the insertion of a piece of ebony or other hard material in the violin bridge in order to keep the string from cutting into the bridge. The various patented bridges are rarely seen, but they, are interesting and instructive to the violinist.

Training Parents to Understand Music

By Edith Lynwood Winn

MANY teachers do not admit the mother to the studio because the child is apt to be nervous when she is present. But so long as she does not comment on the work her presence is in many ways advantageous both to herself and to the child.

But the lesson must be in the teacher's hands from the start. Once a month there may be a studio "experience meeting" to which parents are invited to attend. The pupils play from memory what they have studied. Teacher, parents and pupils discuss, informally but seriously, all subjects that come to mind. The recital lasts one hour.

At the end of the recital various topics may come up for discussion, such as "Can General Musical Knowledge be Taught at the Violin Lesson?" or "Do the Varied Activities of the Present Day Help or Hinder Music Study?"

The neighborhood conference helps the parent to understand what the pupil must do in the way of bowing, position and tone. Since the teacher would find it impossible to talk individually with each parent when a difficulty occurred, this method of seeing them collectively once a month helps to bring about a clear understanding.

"Some of the most striking and original effects in orchestration have been achieved by the simplest means, without recourse to novel or unusual instruments."—THE VIOLINIST.

Writers for the Violin

By Sid G. Hedges

AMONG COMPOSERS there are many notable names belonging peculiarly to violinists; and only the most outstanding among these have been selected for this list. Some, like Beethoven, have been included because, although they belong to the whole world of music, they have made undying contributions to violin literature. The first consideration has been to include names which the student and amateur often hear; and many of them are men who have written great collections of studies. These have been arranged under the dates 1800, 1825, 1850, 1875—consequently the composers are each placed into that date most conveniently approximating to their prime.

Many violinists, now remembered only by their compositions, were, in their own day, famous as players. Some, curiously, like Kreutzer, did not consider the work which has since rendered them immortal as of very much importance.

CORELLI, 1700, Bologna, was the earliest violinist-composer of outstanding merit. His playing of his own compositions, especially in the churches of his land, made him sensationally popular. A number of his sonatas are famous to-day, arranged for violin and piano.

BACH, 1750, Eisenach, has written several concerti for the violin and six unaccompanied sonatas. The famous *Chaconne* is from one of these. Schumann said of Bach, "He was a man to whom music owes almost as great a debt as religion owes to its founder."

HANDEL, 1750, Halle, Saxony, the giant contemporary of Bach, has left some beautiful sonatas for the violin.

GAVINIES, 1775, Bordeaux, was a son of the celebrated violin maker. He has left a book of very valuable, difficult studies, *24 Matinées*.

MOZART, 1775, Salzburg, began to study at about the age of three. His father was a violinist. Mozart proved himself a genius of the first rank. His best known compositions for the violin are his sonatas, of which he wrote about forty.

KREUTZER, 1800, Versailles, started to study at the age of five. At thirteen he played a composition of his own in public—a concerto. He was first-violinist at the Paris Opéra, and led the court band. Beethoven dedicated to him his finest violin sonata, which has since been called the *Kreutzer Sonata*. Kreutzer's great claim to unfading remembrance is his *Forty-Two Studies* which remain supreme among all violin studies. The famous "Number Two" is probably the best known study in the world.

BEETHOVEN, 1800, born at Bonn, wrote ten sonatas for violin and piano, which have never been excelled. One, styled the *Kreutzer Sonata* because it was dedicated to that great violinist, is considered by many to be the most beautiful thing ever written for the violin.

FIORILLO, 1800, Brunswick, is remembered because of his *Thirty-Six Caprices*. These rank along with the caprices of Rode and almost with the "Forty-Two" of Kreutzer. They are not so difficult as the studies of Gaviniés.

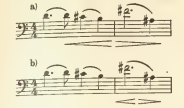
VIOTTI, 1800, Fontanelle, pupil of Pugnani, won immense success as a soloist and director of grand opera. Modern violinists are indebted to him for a large

(Continued on page 305)

Bowing Phrases

By Caroline V. Wood

IT IS safe to say, I believe, that the majority of 'cello students would play the following passage, not as indicated in *a* (the correct way) but as in *b*:



Many students of bowed instruments seem incapable of making a *crescendo* or *decrescendo* other than on a single note. They do not think in terms of phrases.

This is partly due to a lack of mental application and partly to a faulty method of holding the bow or of moving the wrist and arm to secure smooth bowing. Without good bowing one cannot have good phrasing — and phrases are musical sentences.

A flexible wrist is important. The bow should always cross the strings at a right angle, never obliquely, and should be drawn slowly and evenly for its full length. In 'cello playing the pressure of the first finger on the bow grip largely controls the volume of tone. The change of bow should be made as nearly imperceptible as possible. Another good exercise is to start the bow *forte* (the hair must "bite" the string at the start), *gradually* diminishing the tone.

It is hard to tell in print how to bow an instrument. Nevertheless, some excellent treatises on the subject have been written and will be found a great help, whether they supplement a teacher's instruction or furnish the chief source of information.

Writers for the Violin

(Continued from page 304)

number of duets for two violins. Very popular, too, are his concerti, which, being not very difficult, form an excellent introduction to concerto playing.

RODE, 1800, Bordeaux, learned to play the violin from Viotti. He composed many violin concerti, brilliant and melodious. His *Twenty-Four Caprices* rank second only to Kreutzer's studies, than which they are rather more difficult. Rode has left besides some duets for two violins, of moderate difficulty.

PLEYEL, 1800, was born in Austria, the twenty-fourth child of a village schoolmaster. He studied under Haydn and wrote much chamber music, including violin duets, which is very deservedly popular among players of moderate attainments.

CAMPAGNOLI, 1800, near Bologna, wrote some excellent studies. His *Seven Divertissements* are very well-known. They include one piece for each of the seven violin positions, and no better test of one's knowledge of the fingerboard exists.

MAZAS, 1825, Beziers, taught in the conservatoire of Paris. His *Seventy-Five Melodic and Progressive Studies* are famous, and no violinist can afford to be ignorant of them. He wrote also a number of excellent duets for two violins.

MAYSEDER, 1825, Vienna, left a number of useful duets.

MENDELSSOHN, 1825, Hamburg, came from a wealthy home. He is honored by violinists as the composer of a wonderful *Violin Concerto*.

CHARLES de BÉRIOT, 1850, Louvain, taught, among others, Vieuxtemps. His concerti are very popular. He wrote also a number of *Themes Variés* for the violin.

VIEUXTEMPS, 1850, Vienna, studied under de Beriot. His compositions include five concerti, of much value both to the soloist and the student, and many smaller works.

KALLIWODA, 1850, Prague, has written, among other things, a number of very useful violin duets for not very advanced students.

SCHUMANN, 1850, Saxony, having crippled a finger, by a device intended to help his hand, abandoned the piano and turned composer. He has left several sonatas for violin and piano and many beautiful melodies of his have been arranged for violinists.

WIENIAWSKI, 1875, Lublin, is notable chiefly on account of a number of very original violin solos which he wrote. These include two fairly simple polonaises, containing brilliant chord passages, and the *Legende*.

DONT, 1875, Vienna, produced some excellent studies, including his *Twenty Progressive Exercises* which are worthy to rank with those of Kreutzer, Rode, Fiorillo and Mazas.

SITT, 1875, Prague, has written concertos and a large number of excellent studies of elementary and varied grades.

Having come to the end of "Notable Names," it is recommended that the student commit them to memory—not a big task.

Tricks That Trick

By H. E. S.

IT IS curious how we overlook weaknesses of finger, wrist or arm until painful necessity points us to their crying need. There is the weak fourth finger on the left hand which we will not employ even when its use is obviously called for. There is the sidewise movement of the right wrist, so necessary at point and nut, which we go to all sorts of awkward lengths to avoid. There are the higher positions which we try to shun by choosing pieces that do not go above the third.

What does this maneuvering amount to? It simply means that sooner or later we must exercise those unused little finger muscles until they can act independently, that we must do long bow strokes hour on end until proper transition is taught, that we must soar sky-high and stay there many dizzy moments to accustom our left hand to the fifth, sixth and seventh positions.

"In cases where there is only an odd note, or two or three, or a chord or two to be played pizzicato, it is usually advisable to pluck such with the first finger of the right hand, the bow being held as usual with the thumb and other fingers. In long passages, however, it is, as a rule, safer to allow the nut of the bow to fall into the palm of the hand while the thumb thus released maintains a steadying effect against the side of the fingerboard, and the first finger, also released, plucks the strings."—JOHN DUNN.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Art of Violin Making

T. H.—Violin making is a very fascinating and interesting art, and I have believed that every violinist should make at least one violin, no matter how crude, for the education he could get out of it. For the first attempts the little work, "The Violin and How to Make It, by a Professional Player," would serve. Wood, varnish, fittings, trimmings and violin-making tools may be obtained from any large music house.

Useless Expense

W. A. H.—Things occasionally happen, where the odds are a million to one that they cannot happen. Just so with your violin with the Strad label. There is only one chance in a million that it is a genuine Stradivarius. Yet it is not impossible that it is one. If you care to go to expense which almost certainly will be useless you could ship it to an expert for examination. He would have to see the violin.

Guarnerius Label

S. S. J.—It is impossible to reconstruct the label from the few letters you send. Possibly it is a Joseph Guarnerius label which bears the letters, I H S, with a Roman cross. These letters stand for "Jesu Hominum Salvator"—meaning, "Jesus, Savior of Men." The probability is that your violin is an imitation Guarnerius. Under the circumstances no one could estimate the value of the violin without seeing it. Show it to a dealer in old violins, of whom there are several in your city.

The Chances Are—

G. E. J.—I cannot find any label of any member of the Amati family, famous violin makers of Cremona, Italy, which exactly corresponds to the label you send. The label would seem to indicate that your violin was made by a nephew of Hieronymus Amati. The chances are that your violin is a copy of an Amati and the maker made up a special label for the occasion, as it is not worded in the style of the genuine Amati label.

Krentzer Accompaniment

W. O. R.—It is possible to obtain a piano accompaniment to the Kreutzer "Violin Studies," although Kreutzer himself did not leave any piano accompaniment to this work.

European Teachers

B. P.—In addition to its advertisers and violin teachers who subscribe to THE ETUDE this magazine cannot undertake to specially recommend certain teachers to the exclusion of all others. (2) When not *en four Prof.* Ottakar Sevcik lives at Pisek, Czechoslovakia, Europe. You can get full information by writing him there. You will find excellent teachers in any of the large European cities, and it would no doubt be more satisfactory to leave the choice of a teacher until you go to Europe.

Removing Varnish

J. E. R.—If the varnish on your violin which is being repaired is removed with a good varnish remover, and the work is skillfully done by a violin maker who you say makes fine violins, the wood will not be damaged in the process.

Five-Four Time

J. J. B.—In the 17th Study of Kayser, Op. 20, in 5-4 time, the four dots are placed to show the division of the measure. Five four time is made up from 3-4 and 2-4 time, so that we have throughout the study, first, a measure of 3-4 and then of 2-4. The principal accents would fall on the first and fourth counts. Each measure could be counted 1-2-3-4-5 or 1-2-3-1-2. If this Kayser study was written for professional musicians it would be written without the dots, but, as it is written for students, the dots make the division clearer.

Imitation Labels

T. J. L.—The Stradivarius label you send is correctly worded, but so are millions of other counterfeit labels in imitation Strads found all over the world. The label has nothing whatever to do with whether the violin is genuine or not, as anyone can buy a counterfeit label and paste it in any kind of a violin. You could ship your violin to an expert for examination, but in so doing you would go to almost certain useless trouble and expense.

Vibrato Venturings

A. B. S.—It is practically impossible to learn the vibrato from printed instructions alone. The best and easiest way is to take a lesson or two, from a good teacher, on how to form it. If there is no teacher in your vicinity, which is good indeed, ask your violinist do it. You may be able to pick up the idea in that way. The best way to do the vibrato is by a uniform, regular, to-and-fro motion of the hand from the wrist, the forearm being quite still. Practice it at first in the third or fourth position, with the wrist resting against the rib of the violin. Do not grip the neck of the violin too tightly between the thumb and the base of the forefinger. Rather, let it rest easily. The tips of the fingers are pressed firmly to the fingerboard and get their vibratory motion from the swinging of the hand. As I said before, an ounce of practical demonstration by a good violinist is worth a pound of printed explanation.

The pressure of the finger on the string is practically the same as in ordinary playing. A good teacher could show you the principle of the thing in a few minutes, but I am afraid you will not have much success unless you can see it actually performed.

A Paganini Story

H. G. R.—When Nicolo Paganini, the famous violinist, was setting Europe on fire with his wonderful violin playing, all sorts of fantastic stories were told about him, most of which had not the slightest foundation in fact. The story about which you inquire is that, when his mother was on her death bed, the great violinist inserted one end of a rubber tube in her mouth and the other end through one of the sound holes in his Guarnerius violin, the idea being that she would breathe her last breath into the violin. It was then claimed that the tones of her voice could be heard mingled with the tones of the violin when Paganini played it. It is quite certain that this story is a silly invention.

Right Hand Pizzicato

T. O. L.—The pizzicato of the right hand is performed by plucking the strings with the first finger or alternately with the first and second fingers. If two fingers are used, great speed can be developed. Passages in pizzicato gain in brilliance by using as many open strings as possible. Very strong pressure of the fingers of the left hand on the fingerboard will assist in making the tones sound clear.

Fantasia on "Il Trovatore"

L. K.—There is a fantasia on airs from Verdi's "Il Trovatore" by Delphin Alard, for the French violinist, which might be what you want. It can hardly be played by any violinist who cannot play the Kreutzer studies really well, as some parts are rather difficult. It is effective for concert use, although not used by concert violinists of the first rank.

Metronome Marking

J. C. H.—Unless a definite figure at which to set the metronome is given on the composition, you will have to get the information from your teacher or some musician who is acquainted with the composition, for all the best known musical terms which deal with speed at which a composition is to be played, such as *Allegro* and *Andante*, cover a good many degrees as marked on the metronome. Take several pieces simply marked *Allegro*, for instance. Each may be taken at a somewhat different rate of speed. This is where custom and tradition come in. Experienced musicians know the approximate speed at which compositions should be played. Many composers write exact metronome marks to their compositions and all should do so.

Violin Fittings

I. L. O.—You can get violin-making tools, wood for making violins, varnish and fittings of all kinds from any of the wholesale music houses in the large cities. For the start, the little work, "The Violin, and How to Make It, by a Master of the Instrument," will be sufficient. If you develop into an expert violin maker, there are many other works more extended and more scientific in character.

The World's Greatest.

H. B.—The palm of having been the world's greatest violin maker is almost universally accorded to Stradivarius. However, Joseph Guarnerius has many friends, and some great artists use Guarnerius violins in their public concerts, in preference to Stradivarius. It is purely a matter of taste.

Preparing for Concert Work.

H. C.—It would be somewhat difficult for me to give dependable advice without hearing the young lady play and judging of her talent and personality. The concert profession is so crowded at present with young violinists who have finished the study of years of age that it is almost impossible for a new comer who has had a later start to get a foot-hold in concert playing. Your idea that she could take another course in conjunction with her studies as a concert violinist is a good one, so I would suggest that she study the course for public school music teaching. She could go on with her piano studies, in which she already has a good start. Enter her in some good conservatory, as a student for concert violin playing, together with courses in public school music and piano playing. In this way she will have something to fall back on if she fails to make good in concert work. 2. I am sorry that in justice to its advertisers THE ETUDE cannot recommend any special school or teacher. Send for catalogues to schools in Philadelphia and New York. 3. There is a great demand at present for teachers for public school music, both in teaching class singing and orchestra work, as well as class violin work.

Creative Power

By ANNA E. GEORGE

THERE IS no subject of greater importance to the student than the use he makes of the practice hour, for on this hinges many of the failures and most of the successes of the musician. The student, particularly if he be advanced in his study, can learn to his great advantage the secret of creative practice—that type of study at the instrument which creates a spiritual and intellectual richness which in time becomes an abiding force in art life.

The student has near at hand a small notebook containing music score paper. When he begins the study of a new composition he first plays it through carefully and finds the passages which are technically difficult for him. He then copies these passages in his notebook.

After this has been done he lays the piece aside and for several days studies these passages, first saying each aloud until it is perfectly familiar to both eye and tongue. His next step is to practice each on the piano until he has thoroughly mastered its technical difficulties. Now he is ready to begin the study of the piece as a whole.

If he has adhered faithfully to this process of study, he finds that he now has no "stumbling blocks" in his playing, that the most arduous part of the work has been done, and that the piece or etude, as the case may be, is still fresh and interesting. This leaves him free to give the greater part of his attention to the interpretation.

There are other benefits to be derived from "creative practice." When the student wishes to review a number the "difficult passages" may easily be found in the notebook and subjected first to the polishing process. This not only completely eliminates the "stumbling habit" but at the same time establishes the valuable habit of real study which after all is the "keynote" of success.

Simple Helps for Beginners of Scales

By A. R. MCGREGOR

THE first five major scales C, G, D, A, E, require only one rule—to establish the fingering of 1, 2, 3, 1, 2, 3, 4, played with hands separately.

At first there should be one note to a count, played in ¾ time, one octave only. The wrists are relaxed and turned outward and the little finger side of the hand is held high so that the thumb can pass under the curved fingers easily.

Two notes are now played to one count, one octave only being used, with hands taken separately. This necessitates playing that octave four times to bring the last *do* or *one* of the scale to an end on the accent. The key note is thus played five times.

After those scales are learned two notes to a count they are played three notes to one count, then four. The practice of each scale is continued round and round until one reaches the key note on the first beat of the measure, thereby establishing rhythm and correct fingering.

Next comes the scale of B major, five sharps, beginning with the fourth finger of the left hand. At this point one thinks of the fingers as groups of two and three to fit the black key groups of twos and threes. The second and third fingers fit the group of two, and the second, third and fourth fingers fit the group of three.

In the flat keys that spell the word *b, e, a, d,* the left hand must begin on *one* or *do*, with the third finger.

Connecting Staff and Keyboard

By W. HANLON

A SIMPLE home-made device will serve to help the child visualize the relationship of keyboard to staff. An outline of one octave, C to C, with both black and white keys represented in their actual size, is made on cardboard (7½ by 5½ inches). This the child slips behind the black keys of the piano in a standing position. He slides it along to fit any such octave and in this way learns the letter names of the keyboard.

When he has become accustomed to the use of this he makes two other cardboards, each 9½ by 4 inches. On these he draws lines such a distance apart as to correspond to the letters on the first cardboard or to the piano keys. On one of the cardboards he draws the bass clef and on the other the treble. The child is then shown the relation between the staff-pictures and the keyboard picture, the first two being placed in proper position with respect to the last. Next, two similar cardboards are pictures are made, but with whole notes on lines and spaces with letter names beneath.

In order to make it clear to the child that the C on the added line above the bass clef and the C on the added line below the treble clef are the same, a cardboard is made sixteen inches long and eight inches wide. On this is written both clefs and octaves with the one added line between. The notes and letters should be so placed as to fit the keys, as before. From this chart the child gets not only the correct notion of the position and usage of middle C, but also visualizes the continuous procession of notes and tones from low to high as they appear on the keyboard.

These devices which serve as stepping-stones from the keyboard and its letters to their place in the music book can easily be made by the child with the mother's assistance.

Taking Snapshots

By A. E. CAMPBELL

LITTLE FOLKS and big folks have occasionally great difficulty in memorizing several measures in their composition. Tell them to take a snapshot of the "tricky passage." The picture in their mind will be an exact copy of the printed notes. You will be surprised how this human camera works.

A Specific Piano Method for Every Need

The Age and Individuality of the Pupil and the Teacher's Methods of Instruction Have Much to Do With the Very First Work Given the Pupil. This Page is Valuable to the Teacher for Immediate Use in Selecting Instructors Now for Anticipated New Pupils as Well as for Future Reference and Help

It is a Matter of Great Importance to the Teacher Desiring Success to be Informed on the Details of Such Works as These

TUNES FOR TINY TOTS

By JOHN M. WILLIAMS Price 75c

This is a book for the very first lessons with little tots around five years of age, but it does not supplant the usual instructor rather being designed as a preparatory grade to such a book, as, for instance, the same author's "First Year at the Piano."

The material used is as simple as possible and the grading just as gradual as can be. The student starts with "Middle C" and gradually add notes up and down in the treble and bass clefs.

MUSIC SCRAP BOOK

By N. LOUISE WRIGHT Price 60 cents

This little book furnishes a dozen and two lessons for the very young beginner in the kindergarten stage, practically every little exercise or piece having accompanying text that guides the child student in obtaining the proper knowledge and finger facility to be gained in the playing of each particular exercise.

BILBRO'S KINDERGARTEN BOOK

By MATHILDE BILBRO Price 75 cents

In this book, little children are guided in their very first musical study with simple material, using only the treble clef until acquaintance is made with time signatures, eighth notes and the G Major scale, before the bass clef is introduced.

MIDDLE C AND THE NOTES ABOVE AND BELOW

By LIDIE AVERIT SIMMONS

Price, 75 cents

This is a very attractive little volume for the juvenile beginner. Even the very first lesson using "Middle C" with the treble clef and the "B" below in the bass clef has a little verse that lends interest. The other little pieces have verses and also are illustrated.

A B C OF PIANO MUSIC

By MRS. H. B. HUDSON Price, 50 cents

The tiniest tots with this book can be taught to pick out little pieces at the keyboard, gaining confidence at the keyboard before learning any notation, since only letters are used.

ADULT BEGINNER'S BOOK

By CAROLINE I. NORCROSS Price, $1.75

Where the average instructor endeavors to cover each step thoroughly and progress gradually, this book, in order to satisfy the adult beginner's wish for quick progress, soon has the student playing studies and excerpts from the compositions of the best composers.

THE MODERN GRADED COURSE

By HENRY EDMOND EARLE

3 Grades

Price, $1.00 each

This graded course covers only the first three grades and in the first-grade book, which goes into scale study, the pupil is introduced to both clefs at the beginning and then is given helpful, progressively arranged first-grade studies, selected from the works of the world's best known standard writers.

BOOK FOR OLDER BEGINNERS

By JOHN M. WILLIAMS Price, $1.00

While this has been called an instruction book for adult beginners, the art of piano playing, it will be found very fitting for those older boys and girls, say 14 years and beyond who cannot be taught very well with the more juvenile material found in most first instructors.

Then again, the older the student, the greater the desire to reach quickly the stage where satisfying numbers can be played. The "Book for Older Beginners" does this almost immediately after covering the rudiments, by introducing easy arrangements of old folk songs.

TEACHERS MAY SECURE ANY OF THESE WORKS FOR EXAMINATION

MUSIC PLAY FOR EVERY DAY

"THE GATEWAY TO PIANO PLAYING"

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Teachers will find this a superior first instructor, not only for individual instruction of young beginners, but also for use in class instruction of children who still have but one figure for the years of their age. The first note definitely placed by the student is "Middle C" and this, as well as each notation and keyboard lesson following, embraces both clefs. With "Music Play" even the non-musical parent may co-operate with the teacher by supervising practice and study.

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ORIGINALLY COMPILED AND EDITED BY THEODORE PRESSER AND W. S. B. MATHEWS

Teachers can well afford to start earnest students or those showing the most promise in the very first grade of this famous "Standard Graded Course of Studies," since it but briefly introduces the elements of music and then immediately gives exercises, placing the hands naturally upon the piano keyboard from then on.

Then, after a score or more helpful one and two line exercises with both hands in the treble clef, the bass clef is taken up and further progress made in exercises rounding out a knowledge of notation, adding velocity, meeting easy finger extensions, various rhythms, etc. The carefully graded studies progress without meeting any forbidding difficulties, yet at the same time gradually present all of the essentials in elementary technique.

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By THEODORE PRESSER Price, $1.00

Many teachers like this instructor, because it gives the pupil but one clef in the beginning, thus making it possible for the little student very soon to play attractive little exercises and melodious little pieces. Even several little duets with the teacher are enjoyed before meeting the bass clef, any of the rests or any note division smaller than a quarter note. Throughout the study the attractive and more practical exercises are given, with much of the material in the form of pretty little study pieces that delight the young student. First grade of study up to, but not including the scales, is covered in the "Beginner's Book."

FIRST STEPS IN PIANOFORTE STUDY

Compiled by THEODORE PRESSER Price, $1.25

This was one of the first beginner's methods to depart from the cumbersome instruction books of the past generations and it still is a great favorite with many teachers, because it does gain results. It does not have the extreme juvenile appeal of some works issued in the last few years, but it is suitable for children around ten years or older. The author has selected very expertly from all of the best elementary material, just such little study pieces and studies as to take the student well through the first grade of work. After a half dozen lessons or so utilizing only the treble clef, the bass clef is introduced.

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NEW RHYMES AND TUNES FOR LITTLE PIANISTS

By HELEN L. CRAMM Price, 75c

This is one of the most popular and most successful accessories for use with any system of elementary technical instruction, where both clefs are taught from the beginning. It is one of the most modern and fresh teaching works that one can find for little pianists, although it preceded by a number of years many of the works now on the market favoring instruction in both clefs from the beginning.

Notes up and down from "Middle C" are taught one at a time with very attractive little pieces having rhymes that inculcate a rhythmic feeling. Several of the numbers are attractive little teacher and pupil duets.

FIRST-GRADE STUDIES

By L. A. BUGBEE Price, 90 cents

Thousands of copies of these studies are used annually by teachers who want supplementary material in connection with the usual first instructor, after the pupil has learned the rudiments. The first few studies or little study pieces are in the five finger position with both hands in the treble clef. Then, the bass clef is introduced and progress made through some of the most essential phases of first grade technique.

THE PIANO BEGINNER

By LOUIS G. HEINIS Price, 70 cents

Piano beginners will secure a good technical foundation through these studies, selected from such authorities as Czerny, Bertini, Gurlitt, Berens, Diabelli and others. Studies with both hands in the treble clef are given before presenting the bass clef. This is not an instructor so much as a supplementary work, since all the rudiments and the elements of notation must be learned through other material.

BILBRO'S FIRST-GRADE BOOK

By MATHILDE BILBRO Price, $1.00

Young beginners above the kindergarten age are carried along nicely with these gratifying little pieces and studies until the beginner is quite proficient in first-grade work, utilizing six major scales and three minor scales. A knowledge of both clefs is given from the very beginning.

A MODERN PIANO METHOD FOR YOUNG STUDENTS

By H. G. NEALY Price, $1.00

While many teachers of advanced students apply the principles of relaxation and weight technique, this method applies these principles, which are fundamentally the playing movements of great artists, from the very beginning of piano instruction. Those interested in more about these principles would find it interesting to read Mrs. Noah Brandt's little book "Science in Modern Pianoforte Playing."

FIRST YEAR AT THE PIANO

By JOHN M. WILLIAMS Price $1.00

"First Year at the Piano" provides a progressive and modern beginner's book, ideally suited for the average pupil in the ages between nine and twelve or perhaps a little older. While the material presented has been made as attractive as possible rhythmically, melodically, and by the use of words (as a help to correct phrasing), the material succeeds in soon giving the student an easy and expressive technique.

Both clefs are used from the beginning and by the time the student has finished the pleasurable first year of study with this book, the very first scale work has been attempted, phrasing is well understood and an excellent foundation secured for future development into a proficient pianist. The last section gives a score or more favorite melodies from operatic, classical and folk song sources, these having cleverly simplified arrangements with a full sounding, yet easily played support to the melody in each.

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Music for Sight

By G. A. S.

MODERN PSYCHOLOGISTS are carefully investigating what happens to the listener when he hears a piece of music. Recently a book comprised of a series of essays by various eminent scholars has been published under the title "The Effects of Music," edited by Max Schoen. From an essay by Otto Ortmann, it is interesting to learn that our ears and rhythmic sense are not the only physical factors involved. He divides the "non-auditory" responses to music into four departments: visual, kinesthetic, olfactory and gustatory.

"Of these," says Ortmann, "vision is for our purposes the most important. In its basic stage, the sensorial two elements function, brightness and color. The gold of the harp, the brilliant hue of the brass instruments, the soft grey light of the auditorium, the delicate pink of Mrs. Smith's new evening gown, are color-sensations that very few concert-goers do not receive. The list could readily be extended.

"Are these sensations lost? Unfortunately, not at all! They lead into visual perceptive responses just as auditory sensations lead into auditory perceptive responses. And with this development their importance in musical appreciation increases. The movements of the orchestral conductor, the facial expressions of the singer, the bowing of the violinist and the key-attack of the pianist are all visual stimulations . . .

"In order to ascertain in a general way the ratio of auditory response to non-auditory in the normal concert audience, the results obtained, allowing again for any doubtful cases, still showed less than four per cent. of pure auditory response and approximately ninety per cent. of visual response. Of course, the visual response does not necessarily exclude auditory response, but it does mean that *visual* impressions were received and hence reacted to."

LETTERS FROM ETUDE FRIENDS

A Reading Game

TO THE ETUDE:

When I began teaching, I used to ask the mothers of my pupils to draw a grand staff on the child's blackboard and drill the child on the different staff degrees by pointing to each line and space and asking the child to tell the letter name of the degree and to find the corresponding key on the piano.

Later, finding that some of the mothers were neglectful of this, not realizing what a help it would be to the child in learning to read the notes quickly and accurately, I gave to each child a large piece of cardboard with a grand staff printed upon it. The children often use these nicely by themselves. It is like a new game to be played. One little finger points to the line or space while a finger of the other hand finds the corresponding key on the piano. My two little girls of five and seven play it together with much enjoyment and profit.

Finding the key on the piano practically does away with the trouble of playing the key at the proper position in the scale but in the wrong octave, a common fault among children learning to read music.

N. M. MCCAIN.

True Praise

TO THE ETUDE:

I have used THE ETUDE since 1884, in Manchester, New Hampshire, when I was taking lessons from Mr. Batcheldor. He gave me the true foundation of piano playing.

Teaching is my great hobby. I have kept it up 45 years and have always looked to THE ETUDE for help. My pupils are taught to get their fingers in shape to play the piano by reading articles in your wonderful magazine. These point out to the pupils that I am teaching the correct way of playing the piano.

I wish every teacher and every scholar of music would read your magazine, for I believe it gives the greatest benefit of any paper published in this world today.

J. S. PARKS.

Select Your Dealer with Care

TO THE ETUDE:

I have just been considering the article, "Keep Your Piano In Tune," published in the March issue.

I commend your effort to spread correct knowledge about the piano. But to a degree I take issue with some statements in the article. For instance, the author says, "There is no such thing as a piano standing in tune month after month." I understand his point, but to be truthful he should have added "except as occasional piano through a fortunate combination of good quality and care."

In an earlier paragraph he discusses atmospheric changes, no doubt having in mind a typical apartment with some form of steady, uniform heating. In this country and in smaller northern towns, where the piano is in a room heated only occasionally, winter pitch is higher.

His statements were often incomplete, therefore half truths and only confusing to the private individual who is the one we wish to educate.

Another point: he states, "On the whole, the best guarantee of worth in a piano is the reputation of its maker." This is a satisfying statement, as far as a person in my situation is concerned, but again one that is confusing and really dangerous for the layman, as I have proven hundreds of times in over thirty years' experience as tuner, salesman and dealer. For instance, a piano with a fine reputation may fall far short in musical worth of many that are totally unknown to the general public.

I am interested in promoting music and aiding the public in securing the best instruments for their needs at a fair and just price, and it is very discouraging to have a lady call stating her desire to buy a certain well-known make because "Miss Music Teacher says it is best" when the lady herself cannot tell a note nor comprehend any music but a tuneful ballad or two, while the husband cannot spare over twelve or fifteen dollars a month to pay for a piano.

Selecting a piano calls for more than average discriminating powers. If a customer feels incompetent, then he should by all means spend more time selecting a dealer. The right dealer knows pianos, and so can explain actual worth regardless of his own line on the fall board. He will understand customers' desires, opinions and needs, and will tactfully "serve," counting upon an eventual realisation from the patron.

Such a dealer cannot carry all makes of pianos, but his business policy and connections will be such as to command respect of the best piano factories so that he may have a nice selection of honest instruments (purchased direct from factory on cash basis), grading from the good dependable low-priced piano up to the finest (of which there are probably a dozen). His statements will be sane and will conform to the facts. He will demonstrate a piano by showing its quality of tone, balance of scale, resonance, volume and especially powers of subtle tone coloring. He will back this with good tuning service and the customer then has all he can hope to get anywhere any time.

FRED T. CUNNINGHAM.

Why Learn Names of Lines and Spaces?

TO THE ETUDE:

In the department "Letters from ETUDE Friends" is a letter "Teachers Please Answer" from Mr. W. A. Birch, Philippine Islands. Mr. Birch asks, in short, why it is that learning the names of staff lines and spaces is necessary for the singer when the solfeggio system allows one to read adequately at sight without an instrument. This is an interesting problem and involves the method used.

Different schools have different methods which are followed consistently. For instance, some use letter names, c, d, e, f, and so forth; some use numbers, 1, 2, 3, 4; some use a neutral syllable, *loo* or *la*; some use fixed *do*; techsome use movable *do*. If the desired result is accomplished, and study is pleasant and progressive and satisfactory response through any particular method, that method is the one to use.

The reading of music in the public schools has not attained the proficiency of that in European schools, a regrettable factor. Children in Europe must be able to read music well before they study an instrument. In the United States instruments are usually an incentive to music study.

It has been shown through tests and measurements in musical education that the ability to read music at sight is an innate capacity developed through proper instruction. In your case the a, b, c, d, method was evidently not the proper one. The system that has the advantage is the one suited to the needs of the individual.

It would be interesting to know what system Mr. Birch uses and how all of the members of his class are affected by that system, also, what other teachers have to say on the subject.

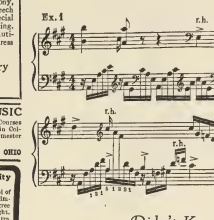
ISABELLA TALIAFERRO SPILLER.

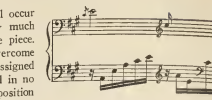
Difficult Measures

By Joseph George Jacobson

In many compositions there will occur measures which are comparatively much more difficult than the rest of the piece. But often this difficulty can be overcome by reapportioning the notes as assigned to right and left hands. This will in no way change the idea of the composition but will make a smoother execution possible and save much practicing. Often difficulties seem to be greater for some hands, especially when they are small or the fingers weak. The following change in Liszt's *D flat Etude, Un Sospiro*, has been found beneficial when pupils stumble over the fourth and fifth measures (counting from the change of key into three sharps):

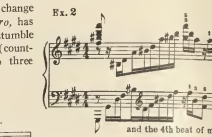
Ex. 1





Further on, beginning at the ninth measure after the change to four sharps, the following will be much easier especially for small hands:

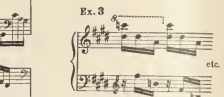
Ex. 2



and the 4th beat of measure 12

The fourth beat of measure 12 may be:

Ex. 3



On the last page much ease may be gained by giving the left hand more notes to play than are printed.

Didn't Know and Didn't Listen

By D. M. Harwood

Who has not met the little (and sometimes not so little) pupil who, though he follows his time values and counts aloud, frequently has four beats in his waltzes, through the introduction of a pause, absolutely unaccounted for in the rhythm, at the end of each measure? Either he "didn't know" or he "didn't listen."

These pauses are often due to the fact that the measure gives a wider spacing on the page between the final count of each measure and the succeeding "one" count. Most beginners are so conscious of supreme effort in finding the right note with the correct finger that they fail to get the effect of the sounds they produce.

There are three ways of correcting this trouble. First, the teacher may explain to the pupil anew the function of the bar—to indicate to the *eye* where the accented beat is to come rather than to interrupt the steady succession of beats.

Second, he may suggest that, while playing slowly, the "one" count should be specially accented. This nearly always gathers the measures into a composite whole.

Third, she may tell the pupil about grandmother's quilt. Each block is the same size although made up of many differently sized bits of cloth.

This is the way measures are made in music.

But we have no *quilt* unless those blocks are firmly stitched together! Suppose some wintry night each block drew a quarter of an inch away from its neighbor. Then how could one keep warm?

At this point the pupil is told to play his piece again. If there are gaps between a few measures the teacher slyly and smilingly refers to the quilt. Then, when the pupil has the idea developed in his mind by *his own efforts* at his instrument, the instructor plays his piece for him in the "before" and "after" manner. It is so satisfying to poor strugglers to be able to tell when "Teacher" is wrong! And it is so satisfying to have "the quilt all nicely stitched!"

Let's Pretend

By Elizabeth Lawrence

All children love to "pretend," and a teacher can call their vivid imaginations into use to train them for poise in playing before people.

As soon as Marjorie has memorized a little piece the teacher and she play "Let's pretend we have company." The teacher moves her chair from beside the piano to a corner in the studio and the little beginner sits near her. The teacher pretends to be the grandmother or a favorite auntie or one of mother's callers and asks her the usual questions, such as, "Are you taking music? and, "From whom? Then she expresses a wish to hear her play. Marjorie goes to the piano, standing by the stool, and announces her selection and something of importance connected with it: for example, "I shall play *Little Harpist* by Presser, arpeggios in six-eighth rhythm." Then she seats herself, arranges her dress, puts her hands in position and plays her little piece from memory.

Of course the teacher praises her, and, if there have been any mistakes made, resumes the "teacher" pose a few minutes.

When real company comes the little performer has the advantage of knowing exactly what to do.

Pictures Aid Interpretation

By Carma Cray

Normal children, almost without exception, possess vivid imagination, either in an active or a latent state, and the music teacher who would obtain the most satisfying results from his teaching must appeal to these imaginations and develop them to the greatest possible extent.

As a means to this end one teacher has found pictures invaluable, since they are likely to convey more to a child's mind and awaken more responses in it than do words. Her store of pictures collected through the years from various sources has illustrated many compositions and made them possible of interpretation for many little—and some not so little—pupils.

One little girl who did not like music came to this teacher for instruction. Among the compositions which she had been studying with another teacher was Spaulding's charming *Airy Fairies*.

"Surely you like *Airy Fairies*," the teacher said.

"No-o," faltered the child. "I don't. But my teacher said it was good exercise for my fingers."

"Yes," the teacher replied, "and good exercise for the fairies' feet."

She looked puzzled.

"Are you acquainted with fairies?" was the next question. "Let's look at them in pictures." And the teacher selected from her collection several scenes of dancing fairies. As the child studied them, she was given a few words of explanation. Then the teacher hummed *Airy Fairies* and, holding her fingers very lightly, moved the child's arm gently with the time of the music.

"Can't you see the fairies and hear them?" the teacher whispered. "Now, play *Airy Fairies*," she continued. "Play the right notes, of course, and keep the right time, but all the way through *think* of the *fairies*," and the pictures were placed on the piano before the child. She played it over and over, and it grew from a dull, mechanical thing to one of interest and beauty. At the end she looked up with glowing face. "Oh," she breathed, with a long deep sigh, "I didn't know music was like that!"

Another little girl was playing *The Parade* from "London's Reed Organ Method." "I can't feel it like a parade," she apologized.

"Look at my pictures of parades," the teacher suggested, "and see what you find." She studied several carefully but laid them aside. Suddenly she picked one up. "Why, it's a circus parade," she beamed. "Look at the monkeys. I couldn't make that piece sound like anything but monkeys, and I understand it now."

Of course, this plan takes a little time, but it is time well spent and pays, in results, a thousand-fold.

The Temperature of a Genius

Heifetz was making his American début at Carnegie Hall before a tremendous audience. In a box sat Godowsky, the pianist and composer, and with him was a certain distinguished violinist. Very shortly, it was plain that in this newcomer, Heifetz, was an artist who would make the world at large happier for his playing, but by the same token would fill the souls of a good many rival violinists with the pea-green essence of envy—geniuses being proverbially jealous of other geniuses.

Almost immediately the famous performer who had accompanied Godowsky was in a profuse perspiration. He fetched out a handkerchief and applied it vigorously to his streaming face.

"Heavens," he remarked under his breath, "it's frightfully hot here tonight!"

"So?" said Godowsky. "It's hot maybe for fiddlers—but not for pianists."

Master Discs

(Continued from page 272)

pressiveness and true poetic interest the orchestra does not need to be more than an accompaniment in the background.

Liszt was invariably the virtuoso, so one may well expect his concerto to abound in technical brilliancies, dynamic effects and a sentiment born more of sympathy than imagination. The present work is almost too well-known to describe intimately. The recording of this concerto and also that of Chopin are about as perfect as one could imagine such recordings could be. They were made by the Polydor Company which to date has some of the finest piano recordings in existence. If space permitted we would like to enumerate a few of these unusual recordings, but, since it does not, we shall confine ourselves to the concertos in question.

Alexander Brailowsky, the Russian pianist who has been favorably heard in concert in this country, plays both these works with a perfect regard for their emotional content and also with a technical proficiency which, being unobtrusive, is hence doubly effective. He is ably assisted by Julius Prüwer, conducting the Berlin Philharmonic Orchestra. The Liszt concerto will be found on Polydor discs Nos. 66750-751-752, and the Chopin work will be found on discs Nos. 66753 to 756, inclusive.

Electrical Re-recording

Schumann's Concerto recently issued in an electrical recording is actually a re-recording of a set which Victor brought out a few years back. It is played by the same interpreters as before, Alfred Cortot, the eminent French pianist, and Landon Ronald, the popular English conductor, with the Royal Albert Hall Orchestra. This work of rich and beautiful tonal contrasts profits much by the new recording—as does Cortot's splendid artistry. The old recording will inevitably seem an ineffectual imitation of a genuine performance after one has heard the magnificent and sonorous projection of the new one, which is to be found on Victor discs Nos. 6853 to 6856.

Music-lovers who like organ discs should hear the Polydor recording of Buxtehude's *Prelude and Fugue in G Minor*. Buxtehude was the composer who exerted such an important influence upon Bach. Grove tells us that the "best testimony to his greatness is contained in the fact of Bach having made a journey of two hundred miles on foot that he might become personally acquainted with Buxtehude's concerts." Besides this recording there is one of Bach's giant *Toccata and Fugue in D Minor* superbly played and splendidly recorded. The organist, Alfred Sittard, plays on the organ of St. Michael's Church in Hamburg (Polydor Discs Nos. 95160 and 95159).

School Music Department

(*Continued from page 276*)

and sensitive ear, the cure of self-consciousness and the building of moral courage by frequent solo singing before the class, the ability to entertain through the artistic rendition of beautiful song literature, the growth in appreciation of poetry and the song form, the opportunity to study singing without the need of money to buy the instruction, the chance to evaluate one's vocal gifts and talent properly by comparison with other voices in the class and to develop the powers of discrimination in judging artists who sing before the public, the acquiring of a sane viewpoint on matters pertaining to singing as it applies to the opportunity of the individual who wants to know "if it will pay" to take singing lessons, the increase in number of persons who will study singing for the purpose of cultural development, the destroying of wild ambitions based on false hopes and misleading advice.

This array of good results to be attained by voice culture classes is in nowise a speculative outline of future possibilities. It is a faithful report of facts based on the reactions of students and teachers from all over the country.

Wherever there is an orchestra of sixty or eighty student players there should also be a voice culture class of the same number. And this is a modest suggestion. For from out of the total population of the average high school this combined force of orchestra and voice class is a very small percentage of students to be receiving a specialized musical experience the results of which they can take with them at their graduation and feel that they have a foundation for a more complete and comprehensive musical education.

It is the hope of the writer that each year will see the establishment of classes, until every high school in the country where music is a required subject will point to the voice training group with pride and with a realization that an appreciation of the beautiful things of life, as they are expressed in intelligent singing, makes for happy individuals and true citizens.

Voice Culture Popular with Students

THE ENTHUSIASM of the students for voice culture is one of the joys of the director of choral training. After beginning the first year work with a small group of ten or twelve skeptical youngsters, it is the rule to have four times the number enroll for the second year class; thereafter it is not uncommon to have a waiting list. Girls are expected to have an interest in the gentler cultural subjects, but the boys are the real enthusiasts when they catch the thought of becoming solo singers. The sporting element of fair competition enters into the class solo singing. The student with the fine talent helps the student with less natural gift, and the student with the least voice plods along realizing that his achievement is the maximum for him and therefore worthy of attempt. Frequently the student with the least promise surpasses another of talent who might be the first hope of the class. The member of the voice culture class who is the soloist for class day is the lion of the occasion.

Training of Teachers

THE PERCENTAGE of public school music teachers who have had training in voice culture is very small. There is a great need for teachers who know the fundamentals of voice culture theories, as well as of those who have had experience in singing. The subject will not thrive under the direction of instrumental teachers or persons who have but a meager knowledge of music in general.

The ideal, which is somewhat in the far future as even a possibility, will be to have voice culture classes under the able direction of teachers who have had the experience of the singer as well as the experience of the teacher. This will ultimately be realized as a natural consequence of demand and supply. Meantime many well intentioned persons will follow the lead of the text material at hand and find themselves and their expression in the new field because they have a talent for the subject, whereas without the lead of organized text material and a demand for the subject they would blunder on in a maze of aimless effort, get nowhere with the classes and never discover their own talent in this specialized music training.

During the past seven or eight years there has been evidence of interest on the part of supervisors who have had the building of the conference programs in the subject of voice culture classes, and with a few exceptions the conferences have made room for demonstrations of text materials.

At the last National Conference at Chicago an entire major session was given to the subject and the executive board has established a permanent committee on vocal affairs. The new president elect, Miss Mabelle Glenn, says in her column of the Supervisors' Journal, "Voice culture classes in the senior high school have aroused much enthusiasm. . . . That vocal training will be offered in every high school in America in the near future is the prophecy of many."

That Oft-Time Dreaded Practice

By D. D. LITTLE

THE teacher should assign a certain amount to work on and then show the pupil how to practice it. When a composition or part of one is given to a pupil for a week's practice the teacher should divide it into five parts. Then the pupil is to practice each day one new part and review the preceding parts. On the sixth day the pupil should have the entire assignment perfectly. He should be told to practice first the new part for each day. The hour for practice can best be divided as follows:

10 minutes—Mechanical exercise (loud, soft, quick, slow), triplets, trills and so forth.

20 minutes—New work, new studies and parts of compositions newly assigned.

10 minutes—Review, memory work, "finishing touches."

10 minutes—Sight-reading, work to be studied in the future.

10 minutes—Scales and arpeggios.

A copy of this given to each pupil will help him to understand what is expected of him. The lesson is useful only as it affords the teacher an opportunity of directing the pupil in what he is to do the following week.

"Each day sees some new edition of some forgotten or neglected literary classic. In music, whole continents are still unexplored."—SIR RICHARD TERRY.

Planting the Fingers in Weight Shifting

By Ruth Harville

The elimination of muscular tension as a means of tonal development in piano playing is made possible by the application of the following simple experiment: Standing upon the floor with the heels together and toes apart, concentrate the weight of the body in the toes and, with hands on hips, raise the heels several times. Now put all the weight on the left foot with the *right heel* off the floor. When you are firmly planted on the left foot, without shifting the weight, place the right foot six inches in advance of the other.

Next, very deliberately, center the full weight of the body in this latter foot. It will be observed that the left foot automatically releases its tread and remains poised for change of posture. With the weight still concentrated in the right foot, set the left foot ahead. Repeat this movement for several steps until the words "transfer weight as in walking" have a real significance.

Now go to the piano and, with the right hand over the keys, "plant" the thumb on "C." Make sure that the whole arm is relaxed and the position perfectly established. While firmly planted on "C" place the tip of the second finger on "D." Not until after the position of the hand is satisfactory do you "plant" the finger.

This done, however, notice that the thumb has involuntarily released its key and, poised for flight, has drawn itself close to the second finger. If the experiment is carefully followed you will observe that when "F" is struck and "planted" the second finger draws up toward the third finger in like manner, the thumb following close and automatically establishing a position beautifully in keeping with that called for in making the scale crossing to "F."

The experiment is equally satisfactory throughout the scale, establishing another good crossing between "B" and "C" *if the weight has been at all times perfectly planted and held.* Velocity comes almost of itself as a result when the principle of weight transference has been properly apprehended. But remember this: you cannot transfer your weight if it has been divided before you moved the finger. It becomes then something less than a transference—at best a clumsy shifting entirely out of keeping with a perfect *cantabile* delivery. Careful mental anticipation is the secret of success in this.

Musical Books Reviewed

Manual of Dancing Steps

By Elsa Poll.

Russian Dancing has "taken the world by the ears"—though the patter of the feet is often not nearly so forceful to the auricular nerves as is the satisfaction furnished to the sight by the combination of lavish terpsichorean evolutions and sumptuous costumings which this art has brought to a theatrical world grown almost blasé. And here we have a booklet that will furnish the amateur, unable to command the services of an experienced teacher, with a reliable guide to the acquiring of many of the graceful movements that have made the Russian Dancers so attractive.

The little book is replete with illustrations that will be most valuable to the student, with thoughtfully worded directions; and accompanying it is a carefully prepared volume of music to be used as accompaniment to the various dances taught.

Bound in boards and paper.
122 pages in the two volumes.
A. S. Barnes & Company, Inc.
Four dollars, complete.

The Musical Pilgrim

Edited by Dr. Arthur Somervell.

Now that the radio and school courses have made the words *sonata* and *overture* as familiar a part of our vocabulary as *square root* and *semi-colon*, we shall receive with delight these small books of "The Musical Pilgrim" series, analyzing the masterpieces of musical literature.

"Schubert, the Symphonies C Major and B Minor," by A. Brent Smith, first comes to notice. If it is possible for us to convince ourselves that symphonies are to be understood as well as enjoyed, that the composing of them, while not possible to all, is yet not a mysterious rite from which all but the high priests are debarred, that they may be followed in thought and on the keyboard as easily as any simple piece—then this book with its measure by measure analyses will be as plain and as serviceable as a barn door. Then, too, Schubert's symphonies will become as simple as his songs, and, though far more elaborate in contrapuntal and harmonic development, will smack of the freshness, the spontaneity, of Schubert himself.

"The Oratorios of 'Mendelssohn,'" by C. Winn, are to be found three important works of this master—*Midsummer-Night's Dream Music*, with explanations as to the immediate circumstances of its writing, as well as clearly illustrated notes on its scoring, its form and distinctive features; *Violin Concerto in E minor*, one of the most popular of all violin works, and *The Hebrides Overture*, with the story of its inception, as curious as the phrases that dot its course.

The booklet, "Handel's Oratorio, 'The Messiah,'" by E. C. Bairstow, is given the same concise treatment, each chorus, each air, being dealt with circumspectly. Besides, we are richly served with lore concerning its librettist, the hoop-skirted audiences, Handel as conductor, the composing of the trombone passages and the oratorios' subsequent history.

In discussing "Beethoven, the Pianoforte Sonatas, II," A. Forbes Milne takes great pains to point out the ingenuity exercised by Beethoven in merging his poetic ideas with traditional forms. The Sonatas in C Major, C minor, A flat Major, C Major, B flat Major, A flat Major and C Minor are considered. That thorough concentration is a necessity in reading these analyses must be quickly recognized; but, that being realized, one can fully enjoy following out some of the infinite thought paths of this great composer.

In all these books the expressional rather than the technical features are stressed, a characteristic which would seem to point to the fact that they are written for those who attend concerts as listeners rather than for those who occupy the conductors' stands or the musicians' benches.

Each book: 50c.
Average number of pages: 54.
Oxford University Press.

The Fundamentals of Tone Production

By Joan O'Hara

Books, that get right down to the kernel and tell in a few pages how to overcome some of the difficulties of good singing, are few; and this is one of them.

In a short "Foreword" the author discusses the purpose of the book and then goes directly into the presentation of such essentials of good singing as Breath Control, Tone Production, Agility, and Diction. An abundance of practical exercises for the development of these qualities is given.

Cover: Cloth.
Pages: Fifty.
Price: $2.00.
Publishers: Schroeder & Gunther, Inc.

Fundamentals of Musical Expression

By Charles Chester Miles

Traveling from the known to the unknown, with explanations unsurpassed for simplicity and a directness characteristic of those who think things out for themselves, rhythm and melody are traced through to the very source of music. The lesson to be learned here, however, is not so much that music is produced after this or that formula as that it is good to follow in the mazes of one's own mind the process of growth from a thought form to an art form.

96 pages.
$1.50.
Charles C. Miles, publisher.

The Appreciation of Music

By Grace Gridley Wilm

It is not popular nowadays to comment on the "feminine touch" but we must connect it in some degree with the delicacy, the lightness, which characterize the explanations herein given of canon, fugue, prelude, etude, suite, variation, dance and sonata. The gracefulness of expression makes for ease of comprehension which is further aided by the concise review, in the first paragraph of each new chapter, of the subject last discussed.

Modern music is given sympathetic treatment with a real attempt made to explain its formal characteristics.

139 pages.
$1.75.
The Macmillan Company.

ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN

By H. J. STEWART

Masterly arrangements of compositions by celebrated composers and an interesting, original sonata, in four movements, that is being played by the foremost concert artists. Price, $2.00

THEODORE PRESSER CO. 1712 Chestnut St., Philadelphia, Pa.

The Two-Manual Organ

(Continued from page 301)

best that could be devised, but it is sufficient, I hope, to be helpfully suggestive, taking at random pieces of various styles and schools.

Armstrong, W. D.—*Alleluia! Alleluia! Chorale, Op. 115, No. 1; Evening Meditation; Fanfare Triomphale, Op. 120; Festival Fantasy; Hosanna in Excelsis, Op. 115, No. 2.*

Barrell, E. A.—*Berceuse.*

Camp, John S.—*Invocation.*

Diggle, R.—*Barcarolle.*

Elgar, Edward—*Salute d'Amour.*

Faulkes, Wm.—*Canzone.*

Frysinger, J. F.—*Processional March.*

Hauser, M.—*Cradle Song* (arranged by Noelsch).

Hopkins, H. P.—*Christmas Postlude; Easter Joy; Short Postlude in G.*

Keats, F.—*March of the Noble.*

Kern, C. W.—*Festival March, Op. 486.*

Kroeger, E.—*Festal March, Op. 67, No. 8.*

Lowden, C. H.—*Andantino in B-flat.*

Marks, E. F.—*Lullaby in G; Royal Pageant Processional.*

Pease, S. G.—*Solace; Swing Song.*

Peery, R. R.—*Nocturne in A.*

Rockwell, G. N.—*Adoration.*

Schuler, G. S.—*The Night Song.*

Stults, R. M.—*Prelude in A-flat; Processional March.*

Wely, L.—*Idylle.*

Williams, T. D.—*Evening Devotion; Meditation in E-flat.*

To these might be added the following collections of organ music: "Organ Repertoire," by Preston Ware Orem; "Organ Melodies," by C. W. Landon; and "Organ Transcriptions," by O. A. Mansfield.

In the foregoing list numbers marked with an asterisk are those which are registered nominally for a three-manual organ, but in which the use of a third manual is not in any sense important. The same remark would apply to a number of standard works which we have not mentioned, such as the sonatas of Rheinherger, Merkel and, in most cases, even Guilmant, and the well-known "Gothic Suite" by Boëllmann. In general any organ composition whose worth rests more in its intrinsic musical content than in the matter of richly varied tone color may be played effectively on even the smallest two-manual organs. This I venture to repeat.

In closing I wish to answer a question which would be a mere platitude to experienced organists, but which sometimes embarrasses them to answer off-hand when asked by their pupils. "When the choir manual is called for, shall I play on great or on swell?" To answer this question they should examine the probable purpose of the composer or arranger. If the object was to obtain a contrast of power with the great, one might simply change to swell, but if the object was to obtain a contrast of tone color with the swell, then a soft combination on the great would be the answer.—*Courtesy of the Diapason.*

Educational Study Notes

(Continued from page 297)

theme in F-sharp minor and a repetition of the A major section. In the Trio the correct playing of the right-hand slurs is most important. *Tre corde*, which means literally "three strings," tells us to release the soft (*una corde*) pedal. The synonymous expression, *tutte le corde*, is often seen.

Be Still, by Alfred Wooler.

ALFRED WOOLER

There is fine devotional feeling to this new sacred solo by the well-known Buffalo composer. Be sure to take a breath after the word "Alas."

We wonder how thoroughly the average singer investigates the essential facts of diction. If you are a little "hazy" on the subject, we would recommend for your use H. G. Hawn's remarkable book, "Diction for Singers and Composers."

The sections and climaxes of this song are clear enough not to need explanation.

Spring Folly, by Francesco B. de Leone.

Cecil Fanning, who is the author of the attractive lyric of *Spring Folly*, wrote the libretto for Mr. de Leone's opera "Algala."

A biography of Mr. de Leone appeared in these columns in a recent issue. He is the composer of many song successes, none—to our mind—more appealing than the present number. *Con guizzo* means gaily; *ben pronunziato*, clearly and forcefully enunciated.

Like a good many fine songs, this composition needs to be sung in a certain mood in order that the text shall sound convincing.

There are expression marks a plenty in this song.

Moonlight on the Lake, by J. Christopher Marks.

Mr. Marks is one of the notable organists of New York City, and a composer whose anthems, organ pieces and sacred songs have always found a ready and enthusiastic audience. He was born in Cork, Ireland, in 1863, and after thorough training in that and considerable experience as an organist, he emigrated to the United States, settling in Pittsburgh, Pennsylvania. After two years there, he moved to New York City, where ever since, he has been the organist at the Church of the Heavenly Rest.

This organ sketch is fine material for one-manual work. There are, however, several places in the piece at which it would be pleasing to let one hand play for a few seconds on another keyboard, and in this fashion bring out more clearly certain progressions, inner melodies, and so forth.

In measure seven there is such a spot: at the second beat the left hand can skip to another manual, returning to first manual at measure nine.

La Coquette, by A. Arensky.

A. ARENSKY

The title is pronounced *Lah, co-kett.* For a definition of the word, consult your dictionary.

Anton Arensky was born in Novgorod, Russia, in 1861 and died in Finland in 1906. He and Glazounov both had the invaluable benefit of studying with the great Rimsky-Korsakov who, despite certain faults as a pedagog, did nevertheless inspire his pupils with an intense appreciation of, and love for, music.

From 1895 to 1901 Arensky was conductor of the Imperial Court Choir, having succeeded Balakirieff in this position. Of his long list of works, the piano pieces, and a *Trio* for piano, violin and 'cello, are most worthy. He was a skilful melodist, as you will learn from your study of the present composition, taken from the group of pieces known as *Les Silhouettes.* This was written for two pianos, four hands, and Mr. Orem's transformation of the number into a regular four-hand number is admirable.

The Secondo is easy as to notes, but scrupulous care must be devoted to the *staccato* effects and slurs.

The Primo must sparkle with life and color. In measure seven the grace notes are sounded on the beat, not before it. In measures ten and eleven, the cross-bar phrasing is important. Brahms was passionately fond of such phrasings. If the Primo player is not well schooled on the subject of trills, he will have trouble with this piece.

The harmonies in *La Coquette* are characteristic of Arensky's style.

The Jolly Cowboy and The Indian, by Arnold D. Scammell.

Boys especially will be drawn to the four-hand arrangement of Mr. Scammell's short but stirring composition. The first theme typifies the cowboy, the second, the Indian. Naturally the second will be more accented, in imitation of the beating of the tomtom, or Indian drum.

Calando means "softer and slower."

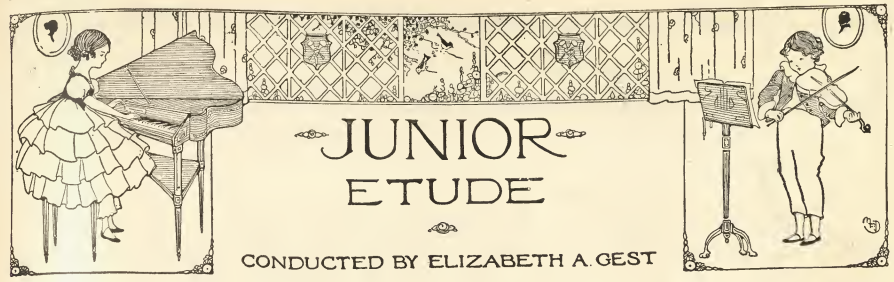
Mr. Scammell's *Hookedy, Crookedy Man March* and his *Circus Days* are two of the best third grade piano numbers of which we know.

Purple Iris, by Carl Wilhelm Kern.

Mr. Kern's melodies are always graceful and appealing, nicely balanced. Here is one for the violin, in waltz time, which will be much liked.

After the preliminary eight measures, there is the first section in D, thirty-two measures long. You will notice that after the first sixteen measures of this section, the first measures of the theme are transposed up an octave, which sounds well on the violin.

Next comes a section in B-flat, the theme being more mobile than the preceding one. At measure thirteen, A major is introduced, and, as this is the dominant of D, the return to section one is easily accomplished.

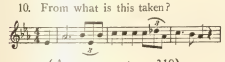


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

???Ask Another???

1. What is the meaning of *poco a poco ritardando?*
2. What was the nationality of Haydn?
3. Who wrote the oratorio, "The Seasons?"
4. What is a tie?
5. What is the "Nibelungen" Ring?
6. What is the signature of the relative minor of Gb major?
7. What scale has E♯ for its third note?
8. When did Bach die?
9. What is meant by "Conductor's Score?"
10. From what is this taken?



(Answers on page 319)

Scales by the Yard

DID you ever stop to think how many yards and yards of scales you have played on your piano? Fast and slow, major and minor, loud and soft, left-hand, right-hand, hands together, parallel and contrary—just think what a lot of scales!

Out of it all, how many of your repetitions were wasted because you were not paying attention? How many stumbles did you make because you did not finger correctly? How many times did you begin over because you played a wrong note?

These poor scales certainly do get banged up a good deal. Try to treat them with more care and consideration. Understand *why* they are what they are, and make each repetition count for something toward your goal of attainment.

Games for Junior Clubs

(Continued)

By GRACE NICHOLSON HUME

GAME NO. 4. "MUSICAL ACTION."

HAVE each member illustrate by action well-known musical terms, or marks of expression, as, *andante* (walking slowly), *allegro* (running), *rubato* (unsteady), *accent* (clap hands), *crescendo* (clap softly, then louder). The others guess the word being acted as in charades.

GAME NO. 5. "FIND YOUR PARTNER."

Give to each member a slip of paper, one-half the paper bearing the name of a composer, the remainder bearing the name of a composition. The ones having a composer's name must find the compositions that belong to them. If the group is large enough the partners thus found may form in line for a march.

(*To be continued*)

Evening in the Studio

By S. P.

Characters

Miss Patience
High C
Low C
Middle C
Third Space C
Second Space C

Scene, Miss Patience's Studio. A large white sheet at the back. Sew or paint lines of black across the entire sheet to represent the Treble and Bass staffs. The lines should be at least eight inches apart. Make the clef signs and ledger lines for *High* and *Low*, and *Middle C*. Cut out circles in the places where the note should be, just large enough to admit faces of children.

High C (in high squeaking voice): "Hello, down there!"

Low C (in a deep bass voice): "Hello yourself!"

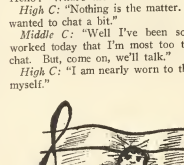
Middle C: "Hello, Sister High, and Brother Low!"

Third and Second Space: "Hello! Hello! What's the matter?"

High C: "Nothing is the matter. I just wanted to chat a bit."

Middle C: "Well I've been so overworked today that I'm most too tired to chat. But, come on, we'll talk."

High C: "I am nearly worn to the bone myself."



Low C: "Well, that's partly because you are such a provoking tone."

High C: "Indeed! And why provoking?"

Low C: "Oh, you are so far up there, where the children can't find you—some place on or between one of those little ledger lines."

Low C: "But I'm not way up high. I'm low."

High C: "You surely are low, and on a ledger line, too."

Middle C: "Com., come, don't let us quarrel! Ledger lines are all right. Why I'm on a ledger line myself."

Third Space C: "Who botherd you most today, Sister High C?"

High C: "Oh! that stupid Bessie Neverlearn, of course. If she said it once, she said it ten times."

Second Space C: "Said what"?

High C: "'I can't count out loud and play at the same time.'"

Low C: "Absurd, foolish girl! Doesn't she know that's about as silly as saying she can't walk and talk at the same time!"

Third Space C: "Do you suppose all the Bessies in the world say that?"

Second Space C: "No, only the foolish ones."

Middle C: "Who came after Bessie Neverlearn?"

High C: "Oh, that reckless runaway, Mary Presto."

Middle C: "Oh, I know her well! Miss Patience is forever saying to her, 'Slow down, Mary, slow down.'"

High C: "I suppose you heard her answer?"

Middle C: "Oh, yes, I heard her say, 'I've got to play fast or I can't play at all.'"

Low C: "And everybody that knows anything knows that you must play slowly if you wish to learn to play fast."

Second Space C: "Dear me, yes. How much we hear these days of slow practice."

Third Space C: "And how little they do it!"

Low C: "Yes, how few do it! I think that slow careful practice is the greatest need in this studio."

Third Space C: "Suppose we suggest it to every boy and girl taking lessons here.

High C: "That is the reason why I'm so overworked today. I've been stumbled over so much that my nerves are all out of tune. Just fancy playing me for B, when I'm C!"

Low C: "Oh, that's not half so bad as not playing you at all! That's what happens to me every five seconds or so."

Second Space C: "That's because you are bass and so far down."

Low C: "Yes, they simply jab at me and hurry along; and I don't get played at all half the time."

Second Space C: "And what a difference the bass makes!"

Third Space C: "Miss Patience is always saying, too, 'Get your bass right.' 'Be sure of the bass.'"

Low C: "And the funny part is this—they get provoked and think she is fussy."

Third Space C: "Well, you can't be too particular."

High C: "Particular! Why if they are as careless as they are now, what would they be if the teacher were less severe?"

Middle C: "The trouble with the whole business is that they think they know it all."

Third Space C: "Yes, it's hurry, hurry, more pieces, something new every day."

Second Space C: "And pieces must be hard and, of course, what they like."

Middle C: "Yes, that is it."

Third Space C: "But suppose Miss Patience would say, 'Now, dear, here is a new piece; we will be very careful of all the details. We will not leave it until each little part is perfect—it must be learned—learned, mind you, not guessed at.'"

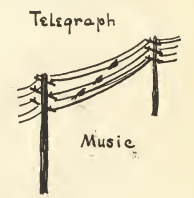
Low C: "Why, I believe there would not be a student left in this studio if she did that."

High C: "I don't agree. I think there would be a complete turning to the side of thoroughness."

Third Space C: "I believe, too, that results would show that we were making new standards."

High C: "This sloppiness will never do. Bessie Neverlearn must count aloud. Mary Presto must play slowly."

(Continued on next page)



You'd almost think that swallows knew
The way that music looks,
Because they sit on tel'graph wires
Like notes in music books.

Perhaps their song is not much more
Than simple "A B C,"
And yet they form, with wires for staves,
The notes of "Do, Re, Me."

MRS. T. S. HARTLEY.

SCHUBERT

Sonatas and symphonies,
Chamber music,
Hark, Hark, the Lark,
Unfinished Symphony,
Besides six-hundred and fifty songs,
Erl king,
Rosamunde,
Trios and quartettes.

JUNIOR ETUDE—*Continued*

Evening in the Studio

(Continued from page 317)

Middle C: "And Edith Scatterbrain must memorize."

Low C: "And Ruth Know-it-all cannot have a new piece at every lesson."

Second Space C: "Sh! Be still. Here comes Miss Patience."

Middle C: "And she looks determined enough, too."

(ENTER MISS PATIENCE)

Miss Patience: "I cannot go on like this. I am simply going to insist on better work. They must count. They must play slowly, or I will not have them."

All the Notes: "Bravo! Bravo!"

(Miss Patience picks up music and puts away books. She then sits down and gives a sigh of relief.)

Miss Patience: "It has been a hard day! But after this it is going to be different. (Notes show pleasure.) A child should learn to do his part, and do it well. When they do that I'll know they are real soldiers of progress. As long as they do not, they are deserters, and everyone knows what becomes of soldiers who run away." (She goes to the piano. Sits down.) "Ah! we must all do our part, too, to make the world more beautiful with our music." (She plays softly):

"Rest is not quitting
This busy career.
Rest is the fitting
Of self for one's sphere."

(Notes join with her in singing a familiar melody.)

CURTAIN

Miss Gill's Secret

By GLADYS M. STEIN

"Miss Gill," asked Evelyn as she finished her violin lesson, "could you tell me anything about Verdi, the great composer?"

"I'll try," answered the teacher. "What is it you want to know?"

"All about his life and compositions," explained Evelyn. "You see, our music club is planning on studying the life of Verdi at the October meeting."

Miss Gill examined the music history books on the shelf before answering.

"Here is a book that might help you, Evelyn," she said. "It is one I used as a student in Boston. On the blank pages I have pasted stories of composers and of operas that I cut out of the ETUDE."

"That is just the book," cried Evelyn, opening the volume and reading it in her haste to learn more about Verdi. "Why here are the stories of 'Aïda' and 'Falstaff.' It says that Verdi was sixty-eight years old when 'Aïda' was produced in Cairo for the first time, and he considered himself too old to undertake the ocean voyage to Cairo. Steamships couldn't have been as comfortable as they are today."

"Verdi lived to be a very old man; and he is the greatest dramatic composer that Italy ever produced," continued Miss Gill.

"Oh! here is what Lucy was trying to tell at the last club meeting," cried Evelyn. "In 1872 when 'Aïda' was given in Milan, Verdi was called to the stage thirty-two times and given an ivory baton, which was ornamented with rubies, diamonds and and other stones. Probably no other composer was ever so loved while still living.

"Yes," replied Miss Gill, "Verdi received many honors."

"None of the girls seemed to know what instrument he had studied or played."

"I believe he was an organist and conductor as well as a composer," answered the teacher.

"What was the name of the first comic opera he wrote?"

"'Un Giorno di Regno' which he wrote in 1839. His wife died while he was working on this opera," said Miss Gill.

"He certainly did write a lot of music," marveled Evelyn as she read the long list of compositions given in the book.

"Did you know that it was in 'Rigoletto' that two of our best known singers made their American operatic débuts?" asked the teacher.

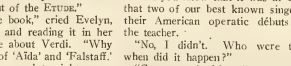
"No, I didn't. Who were they and when did it happen?"

"Caruso made his début in 1903, and Galli-Curci appeared in 1916. Galli-Curci has also been very successful in Verdi's 'La Traviata.' He wrote 'La Traviata' in less than one month."

"No wonder you enjoy teaching, Miss Gill," cried Evelyn. "You read all about these great musicians and the music means more to you than just a lot of notes!"

"Well, I'm glad you discovered my secret. Maybe you will try it, too."

"I will," declared Evelyn, and the program that was given at the October meeting proved that she had kept her word. Never before did the club members learn so much at a club meeting and in such an interesting way!



DEAR JUNIOR ETUDE:

Our music teacher has formed a club of six girls. We call it the Butterfly Club. We meet once a month. I have never seen any letter from Maine, so I thought I would write one.

From your friend,
JEANNE SOULE,
Maine.

DEAR JUNIOR ETUDE:

Our music club is federated, and this year the entire club will attend the State Convention and take part in the contests. Whether we win or not, we think it will do us good and raise our musical standard.

From your friend,
DIXIE RAY BOYD (Age 11),
New Mexico.

Little Biographies for Club Meetings
No. 18
Verdi

ONE CAN scarcely think of opera without thinking of Verdi, for he wrote so many which are given today and which contain melodies that are familar to everybody. Nearly every Junior is familiar with some of these melodies, although he or she may never have heard any of the operas.

The Italians are musical people, of course, and enjoy melody, and Verdi excelled in this melodic gift, although it seems to be only operas that inspired him, for he wrote practically nothing else. He is considered a link between the old school and the music of Wagner.

Giuseppe Verdi (Jew-seppy Vehr-dee) was born in Italy in 1813. As a small boy his musical talent was noticeable. When only ten years old he became the organist of his village church. At twenty-five his first opera was given in Milan at the opera house called La Scala, one of the most famous opera houses in the world. The success of this led to several other operas, and his reputation became established.

1813—VERDI—1901

On account of the sudden death of his wife and two children he naturally became depressed for a while, but the success of his operas drew him away from his own grief. He took up writing again and kept writing operas for the Italian theaters the rest of his long life. Among the most famous of his thirty operas are "Rigoletto," "Il Trovatore" (The Troubador), "La Traviata," "The Masked Ball," "Aïda," "Otello" and "Falstaff," the last two being written at the ages of seventy-four and eighty, respectively. Few men have continued their active creative work to such an advanced age, whether composers, poets or painters, but to Verdi the word, "retire," meant nothing. And, strange to say, "Falstaff," even though written at the age of eighty, is one of his finest and strongest operas.

Except for a short time spent in Paris and London, where he produced one opera in each city, he spent all of his long life in Italy. He was thoroughly Italian and wrote in what is called the "Italian Style" —that is, lovely melodies with lots of runs and trills for the voice, a rather quiet orchestra and nothing very dramatic; but as he grew older he broke away somewhat from this style and became much more dramatic.

His one religious work was a "Requiem," written as a memorial to an Italian statesman.

He died in 1901 at the advanced age of eighty-eight years and, being of a kind and charitable nature, left a large sum of money for the founding of a home for aged musicians.

Some of Verdi's melodies that you can play at your meetings are:

Home to Our Mountains from "Il Trovatore." (Arranged by Bellak)

La donna è mobile from "Rigoletto."

Rigoletto Airs. (Arranged for four hands by Streabbog.)

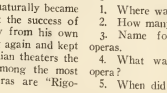
March from "Aïda." (Arranged by Engelmann.)

Anvil Chorus from "Il Trovatore." (Arranged for four hands by Engelmann.)

(There are a great many "Records" from the Verdi operas, and, if you cannot have a phonograph at your meetings, you should try to hear some of them whenever you have an opportunity.)

Questions on Little Biographies

1. Where was Verdi born?
2. How many operas did he write?
3. Name four of his most famous operas.
4. What was the "Italian Style" of opera?
5. When did Verdi die?



DEAR JUNIOR ETUDE:

I am ten years old. We have an interesting music club. We meet every week. We have not named the club yet, but are planning to name it soon. I have a hard time getting the right fingering when I practice but I suppose others have the same trouble too.

From your friend,
CASCILE MIDDLETON (Age 10),
Mississippi.

DEAR JUNIOR ETUDE:

I like to practice. I play piano and fife. Next year I hope to play the piano at school. I am in the fife band and have taken part in several concerts. My mother teaches piano in classes. But I have separate lessons, and she does not help me any more than the other pupils.

From your friend,
DOROTHY E. HAMMER.
(Age 10), Indiana.

JUNIOR ETUDE—*Continued*

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Poetry and Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of April. Names of prize winners and their contributions will be published in the issue for July.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Raising My Musical Standard

(PRIZE WINNER)

Raising my musical standard is like building a castle. My scales are the foundation. The rugs must be woven with that material that only years of hard study can weave. The pieces of music are the trimmings. Suppose you wanted to play a piece and could not because you had built your foundation too weak! You would find only ruins of your castle left. We must build our foundations so securely that there will be no danger of them ever falling into ruin.

BETTY MANCHESTER,
(Age 11), Indiana.

Raising My Musical Standard

(PRIZE WINNER)

I would love to play well and be a good musician. So to raise my musical standard I am trying to observe these rules. Keep the wrist flexible when playing. Raise hand at end of phrase. Use fingers correctly on keys. Never play two phrases that are alike with just the same tone color. Fix in mind the signature before playing. Use up-arm touch for the end of a slur. Do not allow the bar to interrupt the thought of a phrase. Be sure to hold each note its full value. Practice slowly and watch the accent. Do not have back bent when playing. Sit in an erect and comfortable position. Always do your best.

THERESA ZUPAN,
(Age 10), Oregon.

Hidden Musical Words

By HELEN OLIPHANT BATES

Each sentence contains a musical term.

1. Mary is a most affectionate child.
2. John has no teacher now.
3. We bought a barrel of apples.
4. Father gave me a bicycle for my birthday.
5. Travel in Egypt is fascinating.
6. Grandpa uses a cane when he walks.
7. Ellen told me you had gone to town.
8. Slow practice will make me a sure pianist.
9. Won't you stay for tea!
10. My pay check is due tomorrow.
11. I waited so long that I got tired.
12. Father established this business many years ago.

HONORABLE MENTION FOR JANUARY PUZZLE

Clara Muschalek, Rozella Rush, Pauline Ponath, Freda Cramer, Virginia Latimer, Stella Tipler, Betty Jane Aper, Roberta Patterson, Ellen Wozniak, Hattie, Lilly, Alice Bergnoli, Lucille M. Young, Gileen F. Meadors, Elizabeth Winters, Hazel Lehman, Phyllis Kemp, Lovina Jansen, Viola Carver, Myrtle Parchman, Lois Blann, Kathleen Mason, Mary Beth Lesseter, Essie Johnson, Maxine McBride, Bernard Gehrig.

Answers to Ask Another

1. Little by little getting slower.
2. Austrian.
3. Haydn.
4. A symbol meaning to count the second of the two notes tied but not to resound it.
5. A series of four operas by Wagner on subjects derived from Scandinavian mythology.
6. Six flats.
7. C♯ major.
8. 1750.
9. The notes of *all* the instruments or voices that are being employed in a composition (whereas each performer uses notes of his own part only).
10. *Triumphal March* from "Aïda," by Verdi.

My teacher says
I'm doing well.
I hope it's true;
But time will tell.

Raising My Musical Standard

(PRIZE WINNER)

When I first started music I found it hard to practice, but, in order to learn my lessons and better myself in music, practicing was the thing most needed. In practicing the lesson must be studied out and worked on because we want to and not because we are made to do it. In first grade music, fifteen minutes was the practice time but as I grew older this increased. In selecting music, it should be from the works of the great composers. I select pieces that are hard and need practice, for if I took only pieces that are easy to play I would not be raising my musical standard.

EMMA RUTH SILER,
(Age 12), Virginia.

HONORABLE MENTION FOR JANUARY ESSAYS

Lucile Young, Helen White, Martha Knight, Mary Lee Reynolds, Betty Ann Hull, Arelio Shay, Theoby Mitchell, Marjory Manners, Hilda Holmes, Muriel Hinchman, Mildred Blackburn, Alberta Mintag, Grace Baker, Helen Lee Munson, Betty McMichael, John Raymond, Nellie Alexander, Anita Grayson, Dixie Ray Boyd Viola Carver.

Puzzle Corner

ANSWER TO JANUARY PUZZLE

1. Bach, Beach, Beethoven, Chopin, Gounod, Liszt, Mozart, Nevin, Verdi, Chaminade (or Dekoven).

PRIZE WINNERS FOR JANUARY PUZZLE

Lillian Armstrong (Age 14), Florida.
Ruth Stelzer (Age 12), Nebraska.
Frieda Gernant (Age 13), Michigan.

Choirmaster's Guide

FOR THE MONTH OF JUNE, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SECOND	**PRELUDE** Organ: Canzona .....Timmings Piano: Star of Hope.....Barlste **ANTHEMS** (a) O Be Joyful in the Lord..Nomahamo (b) The Lord is Near.....Wooler **OFFERTORY** Dwell in My Heart.....Wansborough (S. solo) **POSTLUDE** Organ: Marche Joyeuse .....Stults Piano: Marche Triomphale....Rathbun	**PRELUDE** Organ: Prelude .....Pachulski-Stewart Piano: Slumber Song .....Arkadieff **ANTHEMS** (a) The Day Thou Gavest.....Dicks (b) It is good to Give Thanks..Ashford **OFFERTORY** Rejoice and Be Glad.....E. F. Marks (Duet) **POSTLUDE** Organ: Postlude .....Heller-Mansfield Piano: Prize Song.....Wagner-Bendel
NINTH	**PRELUDE** Organ: Far Over the Hills....Frysinger Piano: Farewell to the Piano Beethoven **ANTHEMS** (a) Beloved, Let Us Love One Another.....George B. Nevin (b) Rejoice in the Lord.....Baines **OFFERTORY** God Heareth Me.. .....Dichmont (T. solo) **POSTLUDE** Organ: March in A.....Barnes Piano: Serenade .....Chaminade	**PRELUDE** Organ: Plaint .....Hogan Piano: Andante from 1st Sonata Brahms **ANTHEMS** (a) Breathe On Me, Breath of God .....Matthews (b) God, Be in My Head.....Colborn **OFFERTORY** Jesus, My Saviour..Mrs. H. H. A. Beach (A. solo) **POSTLUDE** Organ: Cornelius March..Mendelssohn Piano: March of the Choristers..Keats
SIXTEENTH	**PRELUDE** Organ: Ghost Pipes .....Lfeurance Piano: Sunday Morning .....Bendel **ANTHEMS** (a) O Worship the King.....Foerster (b) The Shepherd of His Flock..Greely **OFFERTORY** Lead Us, Heavenly Father.....Colborn (Duet) **POSTLUDE** Organ: Grand Choeur .....Maitland Piano: Marche de Fête.....Barrell	**PRELUDE** Organ: Summer Twilight.....Hopkins Piano: Indian Love Song.....Cadman **ANTHEMS** (a) O Night of Life.....Kountz (b) Vespers .....Tyler **OFFERTORY** Tarry With Me, O My Saviour (Duet) Burleigh **POSTLUDE** Organ: Sortie in G.....Hosmer Piano: March .....Hollander
TWENTY-THIRD	**PRELUDE** Organ: Chanson Pastorale.....Harris Piano: Barcarolle .....Ashford **ANTHEMS** (a) O God Unseen, Yet Ever Near.....Banks (b) Love of Jesus, All Divine ..Potter **OFFERTORY** Jesus, Stretch Thy Hand to Me Frysinger (S. solo) **POSTLUDE** Organ: Hosanna .....Diggle Piano: Adoration .....Atherton	**PRELUDE** Organ: Romanza in G.....Eversole Piano: Ave Maria.. .....Bach-Gounod **ANTHEMS** (a) Lead On, O King Eternal .....Williams (b) Thy Will Be Done.....Ruehush **OFFERTORY** His Arms Your Refuge Make..delLeone (S. solo) **POSTLUDE** Organ: Festival March.....Nessler Piano: Swedish Wedding March Soderman
THIRTIETH	**PRELUDE** Organ: Woodland Idyl .....Zeckwer-Mansfield Piano: Praeludium in E minor..Schutt **ANTHEMS** (a) Adoration .....Borowski (b) The Lord is My Shepherd Rockwell **OFFERTORY** God's Morning .....Gauby (T. solo) **POSTLUDE** Organ: Royal Pageant .....Marks Piano: Power and Glory.....Sousa	**ORGAN RECITAL** Sonatina.....James H. Rogers (a) Vivo Glocoso (b) Andante (c) Carillon **ANTHEMS** (a) The Pilgrims of the Night..Rockwell (b) Teach Me, O Lord.....Attwood **OFFERTORY** Cavatina .....Drdla (Violin, with Organ or Piano Accpt.) **POSTLUDE** Organ: Ceremonial March.....Harris Piano: At Evening..... ....Schumann

Anyone interested in any of these works may secure them for examination upon request.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Gigue No. 1, by Helen L. Cramm.

As in *Courante*—also by Miss Cramm—which was in a recent JUNIOR ETUDE, the first section of this dance is repeated note for note in the second section, but in a different key. Thus if you have learned the *first* section thoroughly, it should be a very simple matter indeed to learn the *second*. Be careful, however, to make the second section softer than the rest of the jig.

The great composer, Johann Sebastian Bach, wrote some of the best and liveliest jigs of all, as you will find out for yourselves when your fingers have grown capable enough to encounter them.

The grace note in the fifteenth measure is to be struck on the second beat, not before it. Grace notes are so called because they add grace to the melody line.

Don't forget the left-hand slurs in measures five to seven.

Dollie Waltz, by J. M. Baldwin.

Here is a dainty little waltz, very easy to play. The left-hand part must be kept soft and smooth, to "set off" the melody in the proper fashion. Of course it would be much *simpler* to make it choppy and horrid, but that would sound so badly that your teacher would be sure to give you a scolding when she heard it.

Witches, by Ella Ketterer.

All of us know what witches are, especially if we have ever visited Salem, Massachusetts, where years ago many such were hanged. Ella Ketterer has pictured them in this short sketch, and so well that we can fairly see them mounting brooms and flying about through the air.

In measures one, five, nine, and so forth, the hands must sound the notes absolutely together. In the next section the right hand crosses over the left and plays a melody that must be plainly marked—which means that the left-hand accompaniment is to be played rather softly.

Here is a tone-volume plan of *Witches*:
First section: *f*.
Second section: *pp-f-pp*.
Third section: *ff*.

Theodore Roosevelt, by Dorothy Gaynor Blake.

It seems only a few years ago that Roosevelt was alive, and then every child in America could tell, with glowing eyes, of his greatness as a hunter, fighter, writer and president. To-day there is information about him in books, but that is scarcely so exciting. If you have forgotten some of it, read the little verse at the head of this piece, descriptive of Roosevelt's exploits. Mrs. Blake has said to play *Theodore Roosevelt* "with spirit," which is truly very necessary if you are to make it a real music-picture of the great man.

The only hard measures are those in which the hands cross. For these measures the one thing needed is lots of practice.

This composition is from the fine set of pieces known as "Musical Portraits from American History."

Call to Arms, by C. W. Kern.

If you are tempted to vary the time by playing faster or slower in spots, remember that you are playing for real or imaginary marchers who could not march well in that uneven way.

In measure seventeen notice that the notes E and G in the right hand are half notes, to be given two beats each.

In the measure before the end, the C's on beats one and two are notes suspended—or held over—from the last chord of the measure before. This is a very nice effect, is it not? On the third beat of the measure the C "resolves" to B, in the left-hand part.

Quartet from "Rigoletto," by G. Verdi.

An interesting story of the life of this famous Italian composer is printed in another column of the JUNIOR ETUDE. It is nearly eighty years now since he wrote the beautiful opera in which this quartet occurs, and yet the melodies are still loved and played.

The great simplicity of this arrangement will appeal to the young pianist, who should not fail to get all the expression possible into the piece.

At the Circus, by Paul Valdemar.

What is more fun than a circus, with its clowns, sideshows, trapeze artists, and pink lemonade? Mr. Valdemar wrote this composition for rhythmic orchestra to show what a circus seems like to him. You are fast getting accustomed to these rhythmic orchestra numbers, and this one gives you a fine opportunity to display your prowess.

Your rhythm should be so nicely developed now that you do not have to beat time with your foot any longer, nor even need to have the leader go through all sorts of antics in order to get the orchestra to play "together."

DEAR JUNIOR ETUDE:

I saw a letter from Marie Daniels in the July ETUDE. I don't know whether I do as much as she does or not, but I play piano and clarinet. I play clarinet in our Civic Club Band, and in the symphony orchestra, the High School Band and the Junior Band. It certainly keeps me busy because we have difficult music to learn for each organization, and I have a lot of practicing to do. I have not had much instruction in piano. Our Civic Club Band entered the band tournament in North Dakota this year, and I enjoyed hearing the other twenty-seven bands play.

From your friend,
LILA HORSTAD,
(Age 13), North Dakota.

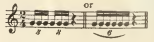
"Every well trained youth and girl ought to be taught the elements of music early and accurately."—RUSKIN.

Answers to Can You Tell?

GROUP No. 23

SEE PAGE 258 OF THIS ISSUE

1. A *Clef* is a character used to locate the letters on the staff.
2. Breitkopf and Härtel, of Leipzig, founded in 1719.
3. Yes; because it is the regularly sharped leading-tone of the key.
4. In



each note would have one-sixth of a beat.
5. In 1881, by Major Henry L. Higginson.
6. The *Relative Minor* has the same signature as its *Relative Major;* while the *Tonic Minor* has the same key-note as its associated major key.
7. The "Bay State Psalm Book," at Cambridge, Massachusetts, in 1640. It was at the same time the second book printed in America.
8. *Mf*, is the abbreviation of *mezzoforte*, which means "medium loud."
9. A *Rest* is a musical character used to indicate silence.
10. Haydn, by Mozart.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

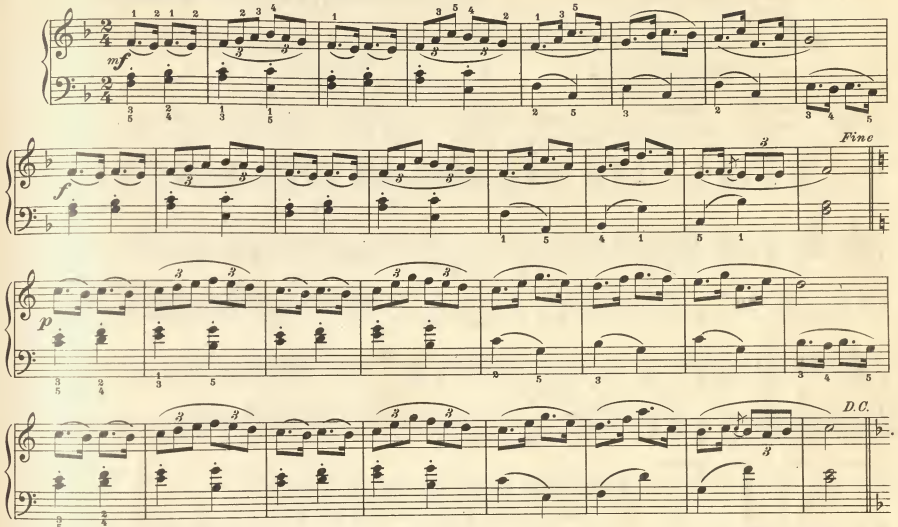
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

A lively dance-form used by classic writers in the suite. It must be well accented throughout and played with a bluff heartiness suggestive of a country dance. Grade 2½.

GIGUE No 1

JIG

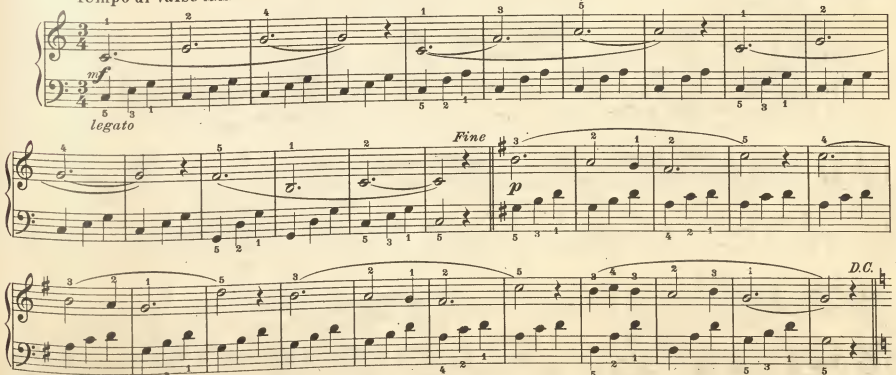
HELEN L. CRAMM, Op. 42, No 2



DOLLIE WALTZ

Very easy. Grade 1.

J. M. BALDWIN



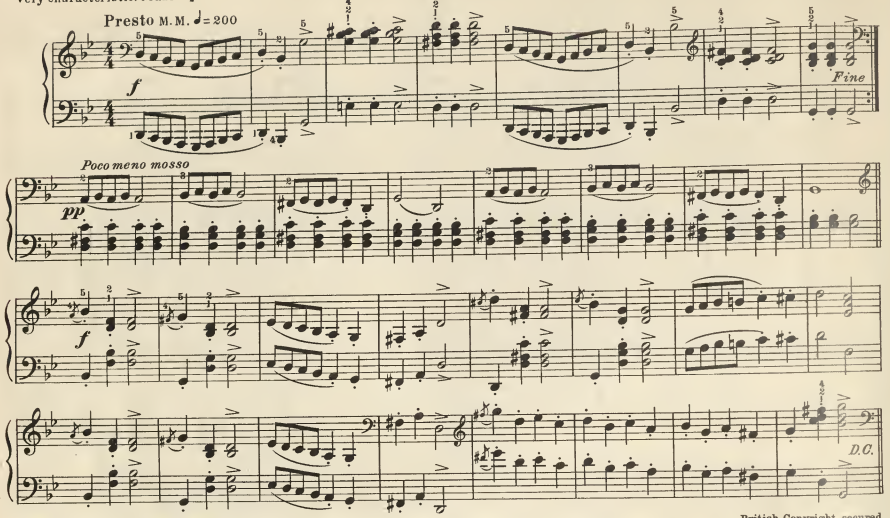
Other Music Sections in this issue on pages 253, 281, 289

WITCHES

ELLA KETTERER

Very characteristic. Grade 2½.

Presto M.M. ♩= 200



THEODORE ROOSEVELT

THE SPANISH-AMERICAN WAR

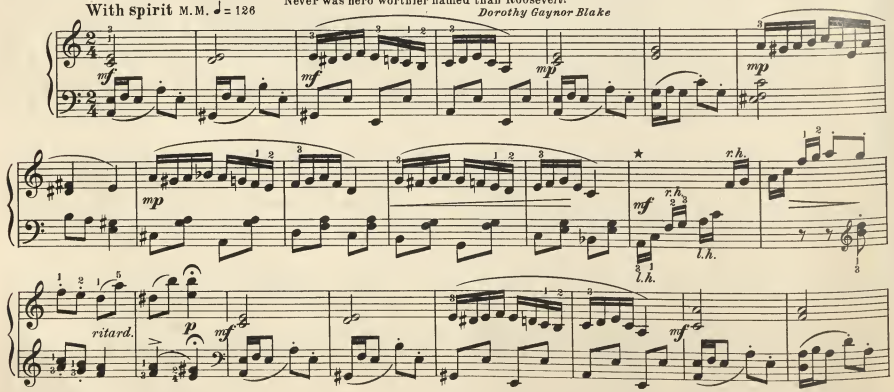
DOROTHY GAYNOR BLAKE

Theodore Roosevelt, Theodore Roosevelt
Went to help the Cubans and to fight the Spanish too.
Theodore Roosevelt, Theodore Roosevelt
Led his men to victory on San Juan Hill.
Across the veldt of Africa wild beasts he did pursue,
And while in South America he found a river new.
Never was hero worthier named than Roosevelt!

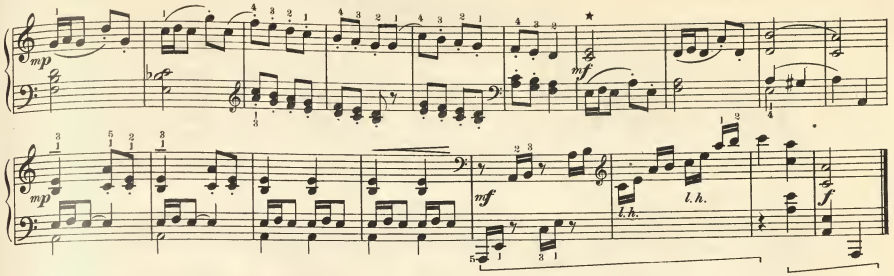
Dorothy Gaynor Blake

From a set of *Musical Portraits*. Grade 2½.

With spirit M.M. ♩= 126



★ The rhythm of the verse is found in the first twelve measures and then skips to the twelfth measure from the end and uses the next four measures.

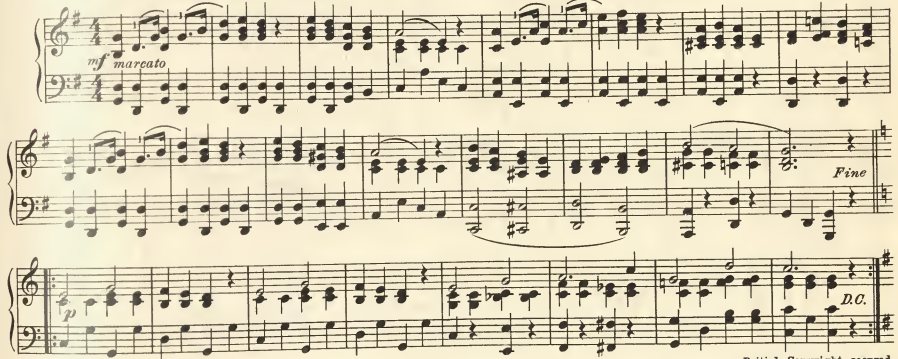


CALL TO ARMS

Good for indoor marching. Four steps to the measure. Grade 2½.

C. W. KERN

Tempo di Marcia M. M. ♩=96-108



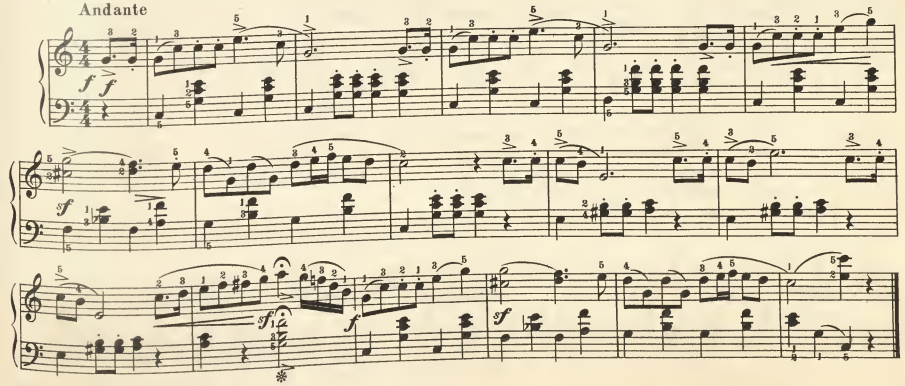
QUARTET

from "RIGOLETTO"

GIUSEPPE VERDI

See Junior Etude. Grade 3.

Andante

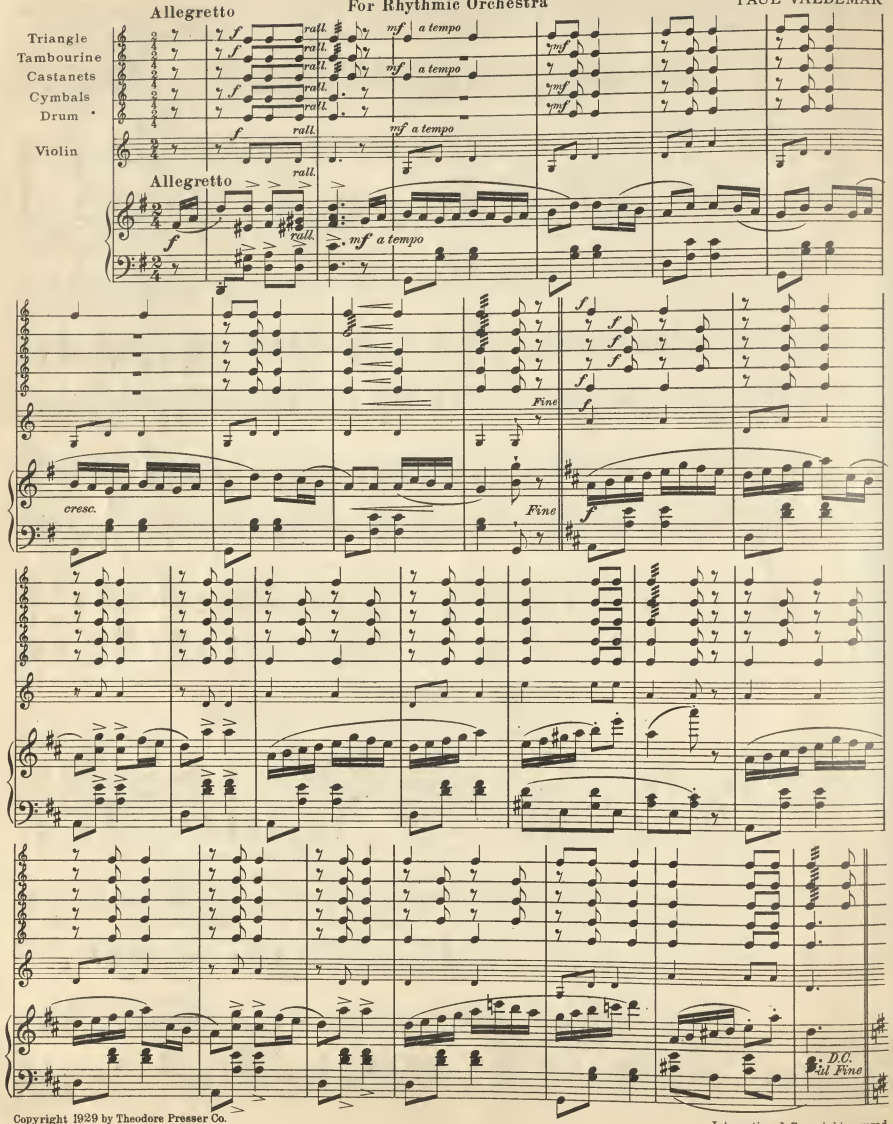


* 𝄐 = a *Pause* or Hold; sustain at will

AT THE CIRCUS

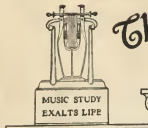
For Rhythmic Orchestra

PAUL VALDEMAR



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Music and the Commencement Exercises

On the commencement programs of thousands of schools, colleges, and academies, music has come to be an inseparable part, and those who are charged with arranging these programs are now seeking material from which they can make appropriate selections. The aim always is to display the capabilities of those who participate in the musical numbers, particularly in those institutions of learning that are blessed with a department of music. Whether the musical selections are to be for chorus singing, vocal or instrumental solo or ensemble work, the desire is to present the performers at their best.

For the convenience of those who are now engaged in seeking this material, the Theodore Presser Co. extends an invitation to make use of the far-famed Presser Service, which includes the selection of appropriate material by a large, efficient corps of trained experts, the convenience of obtaining this material for examination, with return privileges, and the liberal professional and quantity discounts on purchases.

A folder, "Commencement Music," is published in which may be found lists of suitable numbers, including choruses, in unison, two, three and four parts—for mixed, men's or treble voices, vocal solos and duets, piano ensemble numbers, prizes, awards and gifts. This folder will be sent free upon request.

Among the numbers published during the past year that are particularly suitable for Spring Concerts and Graduation Programs we recommend:

Two Part—Treble Voices

The Green Trees Whisper'd, by Richard J. Pitcher, 12 cents.

Hark! The Tiny Cowslip Bell, by Katherine K. Davis, 12 cents.

The Pipes O' Pan, by William Baines, 12 cents.

Robin Redbreast, by Richard J. Pitcher, 10 cents.

The Song of the Streamlet, by Richard J. Pitcher, 12 cents.

Sunset Skies, by Cecile Chaminade, arr. by Shirley Dean Nevin, 12 cents.

S. A. B. Choruses

Class Song, by G. A. Brown, 8 cents.

Fealty Song, by D. Spooner, arr. Felton, 12 cents.

Happy Days, by Adam Geibel, 12 cents.

Pickaninny Sandman, by Sarah Talbert, 8 cents.

Volga Boatmen's Song, arr. by William M. Felton, 6 cents.

Mixed Voices

Pastorale, by Charles B. Macklin, 20 cents.

Pickaninny Sandman, by Sarah Talbert, 12 cents.

Men's Voices

De Hoot Owl, by Shirley Dean Nevin, 12 cents.

Pickaninny Sandman, by Sarah Talbert, 12 cents.

Expiration Date

Note the expiration date which appears to the right of your name and address. If the date is April, 1929, it means that the last paid for copy was mailed with the April issue. Please let us have your renewal promptly, which will avoid misunderstanding and confusion.

Our Source of Inspiration

NOTHING galvanizes the naturally enthusiastic and zealous person like encouragement. How can we of the large Presser staff fail to "work our heads off" to please our patrons when we receive by the hundreds letters like the following, which just arrived from a valued friend in Virginia:

> "Permit me to say that words fail adequately to express my deep appreciation of your prompt service, advice, and general acts of kindness and courtesy that your good selves have always given me. It would be impossible to carry on my work successfully without your help, and I feel that the leniency and courtesy you extend me demand expression of my heart's deepest gratitude."

No one realizes more than we do that perfection is an ideal. We strive constantly to overcome any defects in our system as they become apparent to us. We are exultant in the fact that complaints for shortcomings are so few that musicians generally, who deal with us by mail, are assured as satisfactory service as is humanly possible.

If you have never opened an account with the Theodore Presser Co. (especially if there is no adequate music store in your vicinity) you will find it a most profitable step to write today for particulars relating to the simple method of starting a delightful business connection.

The Cover of this Issue

The Etude has presented to its readers in the last year or more many exceptionally interesting illustrations of a musical character. The subjects of some of these illustrations have been personages and places abroad held in high esteem by well-informed musical folk, and others have been reproductions of famous paintings hanging in Europe's leading art galleries.

Among the reproductions of musical subjects brought back to this country by the representatives of The Etude, who traveled extensively in Europe for the specific purpose of locating things of interest to our readers, was a photograph of a decoration in the Paris Grand Opera House. The central portion of this decoration was taken from the photograph reproduction, and after being colored by an artist of high standing, was reproduced for the cover of this issue of The Etude.

The entire decoration in the Paris Grand Opera House includes, beneath the cloud enwreathed vision showing on our cover this month, a singer upon the stage with the darkened orchestra pit in front and in the shadows on the side, boxes filled with beautifully gowned ladies and formally dressed gentlemen.

Evidently the artist in designing a decoration of this character with such a lovely group floating above the singer's head, desired to show that music, with its beauties of tone and inspirational forces, transports one into close proximity to things heavenly.

Diplomas, Certificates and Awards

For Graduates and Promoted Students

As a convenience to our clientele of professional patrons, many of whom find the selection of the materials mentioned in the head of this article difficult because of their inaccessibility to metropolitan shopping centers, we carry a representative stock of medals, certificate and diploma forms, music carriers and musical books. These are listed in our free folder "Commencement Music."

Naturally, we are frequently requested to have the various awards suitably inscribed, the diploma and certificate forms to have engrossed upon them the name of the school, the recipient's name, the course of study completed, etc., and the medals to be engraved with the date and recipient's name.

To comply with these requests we have engaged the services of a local expert penman for the engrossing and of an engraver for the special work on the medals. Through this arrangement the charges are kept at a minimum, but it is suggested that those who wish to utilize this service, place their orders in ample time, at least two or three weeks in advance, so that vexatious delays and possible disappointments may be avoided. Prices will be quoted upon application. Kindly mention exact lettering desired when writing for price quotations.

Look Out for Swindlers

Be on your guard against strangers soliciting subscriptions for The Etude Music Magazine. There are too many unscrupulous men and women who impose on our musical friends. Do not pay any money unless you are willing to assume the responsibility of it reaching us. Sign no contract or enter into no contract without carefully reading it. We cannot be responsible for the work of swindlers.

Advance of Publication Offers—April, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

Algerian Dances—Piano—R. S. Stoughton.60c
Blue Ridge Idyls—Piano—Lily Strickland.60c
Book of Trios for Piano, Violin and Cello.75c
Changes of Position for Violin—Sevcik, Op. 8 .....30c
Classic and Modern Band and Orchestra Collection—Jos. E. Maddy and Wilfred Wilson—parts, each 25c
Piano Accompaniment to Orchestra.....40c
Concert Orchestra Folio—Parts.....15c
Piano Accompaniment.....30c
Easy Compositions for the Development of Technic and Tonality—Piano—Wright..25c
Fiddlin' for Fun—for Roy Peery.....40c
Heller—Philipp—Studies in Musicianship—Piano—Book 3 and 4, each 60c
How to Master the Violin—Frederick E. Hahn $1.00
Lehrer's Ensemble Method for Violin, Cello and Bass Parts—Will H. Bryant—each.35c
Light Opera Production—Gwynne Burrows.60c
Necessary Jingles for the Piano—Blanche Fox Steenman 30c
New Piano Albums for Young Players....35c
Our Little American Cousins—Lalla Ryckoff 40c
Requiem Mass for Chorus.....35c
Sheppherd, The—Musical Play—Mathilde Bilbro 35c
Six Study Pieces for the Left Hand Alone—Berger 25c
The Tempest—Suite for Organ—H. J. Stewart 60c
Three Dances From Henry VIII—Piano—German 40c
To a Katydid—Children's Cantata—Carl Busch 30c

Summer Music Work

Resolutions are usually the paramount thing at the beginning of a new year, but music study in their vitally important key position in fostering the musical advancement of our country should begin about this time to make certain resolutions with regard to Summer Months. It would mean much to musical progress in this country, as well as to all teachers and students of music if all teachers carried out these resolutions:

Resolved, to let no pupil dissipate a musical education by several months away from music.

Resolved, to provide special Summer music study opportunities to hold the interest of present students and gain new students.

Resolved, to seek, as a teacher, opportunities for personal further advancement in the art in order to be better equipped for the start of a New Season, after a reasonable few weeks' vacation between classes.

It is possible for every teacher to hold to these resolutions. Even if the students are going away, arrangements can be made with the parents to have them do some musical work, or by the reading of various musical articles and books to gain a greater knowledge and appreciation of things musical.

As for interesting summer study, there can be arranged in addition to private or class instruction upon an instrument, special classes in such highly attractive subjects as Harmony, Composition, Musical History or Musical Appreciation.

As far as the teacher's personal self-development is concerned, even if it is impossible to afford the time or money to attend some of the master classes offered by leading schools and colleges and normal teachers, it is possible to apply self-study in Theory, Harmony, Composition or Counterpoint, and the benefits of "brushing up" neglected technic should not be overlooked.

The Theodore Presser Co. will be very glad to suggest materials for special study classes and books and technical material for self-study.

The teacher who has the opportunity to attend special summer classes will find many suggestions in the announcements of schools and colleges of music in the current issues of The Etude.

Conceit may puff a man up but never prop him up.

—John Ruskin

Changes of Position for the Violin

By O. Sevcik—Op. 8

This will be a new volume in the *Presser Collection*. *Sevcik's Opus 8* is a very important work in modern violin technic. After the student has learned to play well in the first position, he must learn "to shift," and then he learns the positions one by one. There is no better way of accomplishing the shift than to use these studies. The present volume is edited by *Mr. Otto Meyer*, who is an authorized representative of Prof. Sevcik in this country.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Fiddling for Fun, or Playtime for the Young Violinist

A Method for the Youngest Beginner

By Rob Roy Peery

With the violin, more so probably than with any other instrument, it is very difficult to hold the interest of the real young beginner. There are so many tedious preliminary details regarding the correct manner of holding the violin and bow which require attention before the pupil may proceed with the actual playing of notes, that the child beginner's interest is often given a most severe test. Here is a book that is intended to hold the interest of the young pupil from the very beginning. The first studies are illustrated with stories in rhyme. The finger position for the tones on the G string (second and third fingers close together) is used as a finger pattern for all the other strings. The book goes along delightfully throughout and the student accompanied by the teacher is playing little melodies almost before he knows it.

The special introductory price in advance of publication is 40 cents a copy, postpaid.

Viola, 'Cello and Bass Parts to Lehrer's Ensemble Method

By Will H. Bryant

With the growing popularity of the class method for violin instruction, there is an increased demand for such a book as Lehrer's *Ensemble Method for the Violin*. This book is continually gaining new friends among school supervisors and private teachers conducting violin classes. In fact, success with this class method has brought a demand for instruction material to cover beginners on other string instruments. Realizing this by side with violin students, and has brought about the publishing of these viola, 'cello and bass parts to accompany the *Ensemble Method*. With the addition of these parts, it will make possible the use of one complete course of class instruction for the beginning of an orchestra. For public school purposes especially this combination should prove indispensable.

In advance of publication these three new parts may be ordered at the special price of 35 cents each.

How to Master the Violin

By Frederick E. Hahn

Without being dry or abstruse, this book presents an exhaustive dissertation upon everything pertaining to the art of violin playing, by a practical teacher of many years' experience. Mr. Frederick E. Hahn, the author, has produced a work that we believe will take its place among the important pedagogical works in all violin literature. The book is in no sense an instruction book. It is much more, and will prove to be a valuable aid both to the pupil and teacher. Using the principles as expounded by that master technician, R. Kreutzer, the author proceeds to give valuable hints on the practical application of these principles in mastering the difficulties in some of the standard works of violin literature. The progressive teacher and ambitious student will be quick to sense the value of such a work and will promptly place his order for a copy at the special price in advance of publication of one dollar, postpaid.

Book of Trios

For Piano, Violin and Cello

Trio playing is one of the most interesting forms of chamber music. In the past, owing to the scarcity of 'cello players, it has not been easy to make up trio parties; but now since the 'cello is being studied more generally, this is easier to accomplish. Before taking up even the easier classic trios, it is necessary to obtain some practice in *ensemble* playing, and this is the object of our new *Book of Trios*. These are splendidly effective arrangements of some of the best and most suitable numbers in our catalog, together with a few pieces by standard writers.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Classic and Modern Band and Orchestra Collection

By Joseph E. Maddy and Wilfred Wilson

The school band or orchestra requires a more extensive instrumentation and a different manner of arrangement than that of the usual professional make-up. In arranging for the school band or orchestra, it is necessary to make every instrument count, without writing parts that are overly difficult to play, while at the same time making the arrangements full and brilliant. In this art, Messrs. Maddy and Wilson have excelled. The present collection is made up of gems from the works of classic, modern and contemporary writers. It will be wholly different, however, from other books; while the contents are similar, the band and orchestra parts are not interchangeable. The various numbers will be especially suitable for contest and exhibition purposes.

The special introductory price in advance of publication for the instrumental parts, either for band or orchestra, is 25 cents each, postpaid; the piano accompaniment to the orchestral version, 40 cents, postpaid.

Concert Orchestra Folio

This collection is now ready and the special offer will be withdrawn after this month. This is a real concert and exhibition book for school orchestras that are somewhat advanced. Some of the best numbers in our catalog adaptable for orchestration have been included in this work. There are no numbers which have appeared, or will appear, in any other collection.

The special introductory price in advance of publication for the instrumental parts is 15 cents each, postpaid, and of the piano part, 30 cents, postpaid.

"The Tempest"

Suite for Organ

By H. J. Stewart

In this fine new work for the organ we find six highly characteristic numbers. All are fine bits of descriptive writing depicting respectively the *Shipwreck*, *The Enchanted Isle*, *Ferdinand and Miranda*, *Caliban*, *Ariel*, *The Masque of Ceres*. These numbers are of moderate length, adapted alike for recital work, picture playing and general study purposes. Mr. Stewart is a master hand at this style of writing. The pieces will be published together in a handsome volume.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Six Study Pieces for the Left Hand Alone

By Francesco Berger

This new work is now in the hands of our engravers and it will be ready very soon. In looking over the manuscript, we have been struck by the compact quality and general usefulness of these fine little study pieces. No earnest student can fail to gain great benefit from practicing them, and this gain will be both technical and musical.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Necessary Jingles

For the Pianoforte

By Blanche Fox Steenman

A large amount of subject matter is covered in this beginner's book, but it is presented in such an attractive manner that it is easily grasped by even the youngest pupil. The following technical points are covered: Independence of Fingers, Thumb Preparation for Scales, Key Grouping in Scales, Fingering of Scales, Triads and Arpeggios (Crossing Hands), Wrist Work and Chromatic Scales. Each technical problem is worked out with appropriate verses and pen drawings and the child's interest is thus stimulated throughout. This little work may be used in conjunction with any other beginner's book for tiny tots.

The special introductory price in advance of publication is 30 cents a copy, postpaid.

Easy Compositions for the Development of Technic and Tonality

For the Pianoforte

By N. Louise Wright

This is another one of Miss Wright's interesting study books for young pupils. In this book the composer goes into some of the more unusual keys, and this makes it especially useful, since in the earlier grades writers are very prone to stick to a few familiar keys. All of Miss Wright's works have been much appreciated by teachers and students.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Studies in Musicianship

For the Pianoforte—In Four Books

Books Three and Four

Select Studies from Stephen Heller

Edited by Isidor Philipp

In another of these notes mention is made of the withdrawal from the advance of publication offer of Book Two of this series, Book One having been withdrawn some months since. Books Three and Four are not as yet ready for publication, but it will not be long now before they, too, are placed on the market and the special low advance price withdrawn. Many teachers are using the first volume of this series, and "first edition" sales indicate that this series will soon be used with that other master compilation of our catalog, the *Selected Czerny Studies*, in Three Volumes, by Emil Liebling. The regular price of these *Studies in Musicianship* when published is $1.25, but while the books Three and Four are still on advance offer they may be ordered at the specially low price, 60 cents each, postpaid.

The Shepherd

Musical Play

By Mathilde Bilbro

This new work is now well under way and copies will be ready for distribution very soon. It is a most interesting little operetta, susceptible of a considerable variety in its rendition. While primarily intended for students of high school age, it may be performed by those who are still younger. It may be given with considerable dancing or only a little, but it will be more effective if the dancing is somewhat elaborated. The music is in Miss Bilbro's best vein and the entire work is of a high class.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Algerian Dances

Suite for the Pianoforte

By R. S. Stoughton

The music of the Orient furnishes splendid material for idealization. These dances in the Oriental manner are not only useful for aesthetic dancing, but they make very attractive piano solos. This *Suite* by Mr. Stoughton was written especially for Ruth St. Denis and used with great success.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

(*Continued on page 328*)

World of Music

(*Continued from page 251*)

THE THIRTY-FIFTH ANNIVERSARY of Tschaikowsky's death is to be marked by revivals of his "Pique Dame" and "Eugen Onegin" at Paris.

THE LA SCALA COMPANY, of Milan, with a personnel of about four hundred and seventy—including artists, orchestra of one hundred, a chorus of one hundred and thirty, and the famous ballet, under the direction of Arturo Toscanini—will for the first time visit Berlin for a series of performances in late May and early June. The announced probable repertoire will consist of three or four Verdi operas, Donizetti's "Lucia di Lammermoor" and a work by one of the modern composers.

GRAHAM McNAMEE writes in the January *American Magazine*, "When I first began announcing programs eighty per cent of the music broadcast was jazz; the demand was for jazz. Now seventy per cent of the requests are for the better music, and seventy-five per cent of the leading programs give better music."

THE ONE-HUNDREDTH ANNIVERSARY of the première of Goethe's "Faust" in the Court Theatre of Brunswick, Germany, on January 19, 1829, was celebrated by an exhibition which opened in that city on January 19th last, displaying here the work, in its century of existence, had been heard in all parts of the globe.

THE WAGNER-MOZART FESTIVAL will be celebrated at Munich from July 23rd to August 31st, at the Prinz Regent Theater. The German Chamber Music Festival will take place at Baden-Baden in the middle of July.

DR. CHARLES W. PEARCE, the eminent English organist, died at Bournemouth on December 3rd, just four days before his seventy-second birthday. A native of Salisbury, he held many positions of honor, as organist, as teacher at Trinity College of Music and at London University; and at the same time he was well known as both composer and author.

A "JUBILEE FUND" in excess of three thousand dollars has been collected by admirers of Dame Ethel Smyth, to finance a program of her compositions to be given by the Berlin Philharmonic Orchestra and the Rittel Choir. It was in the German capital that Dame Smyth's larger works were first heard with favor.

A RUSSIAN OPERA COMPANY is reported to have been formed in Paris. The movement is sponsored by Mme. Massenet, who has devoted three hundred thousand francs to the cause. Mme. Massenet is the wife of a young French engineer who is a nephew of the composer.

COMPETITIONS

THE PRIZE ONE THOUSAND DOLLARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Information may be had from Richard Copley, 10 East 43rd Street, New York City.

$40,000 IN PRIZES are offered to American composers. $25,000 will be given for the best work in any form within the playing scope of the full symphony orchestra; $10,000 and $5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929. The popular contest closes December 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, altogether unprecedented in size in the history of music, was announced at a dinner given to the profession in New York City and was received with great acclaim.

A PRIZE OF $1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen minutes in performance. Particulars may be had from Mrs. J. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of two thousand dollars for a quintet for flute, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of $500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, will expire November 1, 1929, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

We have selected Miss Alberta M. Allen as one of the members of our organization to introduce this month. She is one of our reliable workers and it was in March 1921 that she started with the Theodore Presser Co. Her previous business experience had been with several other large business enterprises in the city of Philadelphia for whom she did bookkeeping detail and her first duties with us were to care for a group of accounts on our professional ledgers.

In the course of two years there was a bookkeeping vacancy on the college ledger and Miss Allen was moved to this division of our Accounting Department.

With the expansion of our business, there was need for an efficient individual to do the accountancy work in connection with our Royalty Ledger. Miss Allen was selected for this important work and as an able assistant to our Mr. Tucker, who supervises the Royalty Ledger, Miss Allen computes the royalties due composers and authors upon the sales of their works and makes the statements by which they are paid.

Miss Allen also assists in the Purchase Ledger work, aiding the Treasurer's Department to pay all bills incurred by the Theodore Presser Co. in conducting this business.

Miss Allen, in her quiet way, impresses one as being a peerless individual who is happy in her work, which gives us cause to believe that we shall be fortunate enough to count upon her dependable services for many years to come. Incidentally the musical education she received as a child now makes possible many moments of pleasure at the piano keyboard.

New Piano Album for Young Players

The Theodore Presser Co. issues a series of reasonably priced albums that have a very large sale. Special large plates are used in printing these albums, making it possible to give within the given number of pages several times the number of pieces that it would be possible to include with the ordinary plates. We have in preparation a new album for this reasonably priced series and this new album is to be for young players. It will contain a very generous quantity of attractive first and second grade pieces and will supply excellent recreation material to keep up the interest of the young piano students. We are introducing this new volume by accepting advance of publication orders now at 35 cents a copy, delivery to be made as soon as the book is published.

Requiem Mass

FOR TWO-PART CHORUS

By GEREMIA M. FABRIZI

Considering the frequent use that is made of them, for Funerals, Anniversaries and Month's Mind Masses, there are comparatively few Requiem Masses from which to choose, and Catholic organists and choir directors will, no doubt, welcome the publication of this new easy Mass. It is arranged for two-part singing and is excellent for use either by the children of the Parochial School, Young Ladies' Sodality Choir or by a two-part chorus of young men's voices in Preparatory Colleges, High Schools or Seminaries. Portions of the Gregorian chant are introduced occasionally, giving the work an added dignity. Of course, it is strictly liturgical. Orders for single copies are being booked, while the work is in preparation for publication, at the very low price of 35 cents a copy, postpaid.

Our Little American Cousins

SIX CHARACTERISTIC PIECES FOR THE PIANOFORTE WITH WORDS

By LALLA RYCKOFF

In this little collection of pieces various familiar characters and scenes are happily depicted. Although very easy to play, the little pieces are highly characteristic. They are especially good for rhythmic drill and as studies in style. They will be published complete in an attractive little volume.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Blue Ridge Idyls

SUITE FOR THE PIANOFORTE

By LILY STRICKLAND

There is a strain of pure Anglo-Saxon origin in the southern mountains of this country. It reflects itself in the manners and customs of the people and in their music. The composer, who is a native of the south, has caught the spirit and the romance of these mountain people and incorporated them into a very interesting set of piano pieces. They are distinctive in style and not difficult to play.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Light Opera Production

FOR SCHOOL AND COMMUNITY

By GWYNNE BURROWS

It is often a matter of circumstances and a desire to accomplish something for the benefit of an organization, school, church or community that an individual finds devolving upon him the entire responsibility for putting through the production of a musical play. Practically all of us have seen a musical play where the characters, each time they had a solo, step forward in almost concert style to sing it to the audience, and when the chorus was required, its members just flocked on the stage and gathered in a confused group to sing to the audience the chorus number the score indicated that they should sing at that point. Such amateur blights upon the performance would have been avoided if the conductor and stage manager were fully informed upon technical details, which, carried out, would take the production out of the amateur class and give it that finish and brilliance that will make the audience feel the performance has professional qualities. This book gives instructions along these lines, all the way from guidance in the selection of the light opera or musical play to the management and staging of the performance.

In advance of publication an order may be placed for a copy at 60 cents.

To a Katydid

CANTATA FOR CHILDREN'S CHORUS

By CARL BUSCH

This new cantata is very nearly ready. We will have it out in ample time to be studied for the commencement and exhibition events of the coming spring and early summer seasons. This is a delightful work for choral singers, other pretentions in character but not difficult to sing. It is intended as a purely musical effort without action or costume.

The special introductory price in advance of publication is 30 cents a copy, postpaid.

Three Scenes from Henry VIII

FOR THE PIANO

By EMIL GERMAN

Written originally for the production of the play Henry VIII in 1892, these three dances have grown in popularity with the development of the radio and the widespread increase in the number of good orchestras. While these dances are played frequently by both the professional orchestras and the excellent school orchestras, they make very satisfactory piano solos. Each of the three dances—*The Morris Dance—The Shepherd's Dance—The Torch Dance*—is highly characteristic and may be used to good advantage as a concert or drawing room number, or for classic dance purposes.

A new edition of this set is to be issued in the Presser Collection, and while the work is in the course of preparation orders are being accepted at the special price in advance of publication of 40 cents a copy, postpaid.

Advance of Publication Offers Withdrawn

With this issue of THE ETUDE MUSIC MAGAZINE we are pleased to announce the publication of several works that have appeared during the past months in these pages at special advance of publication cash prices. These special prices are now withdrawn and the books are obtainable at the prices here quoted. Teachers and active music workers may obtain copies for examination according to our usual terms.

Studies in Musicianship, Book Two. Selected Studies from Stephen Heller. Edited by Isidor Philipp. This is the second book of the four-volume series containing gems from the musical pianoforte educational writings of Stephen Heller, compiled and edited by his foremost pupil, Isidor Philipp, Professor of Pianoforte at the Paris Conservatoire. The first book has been on the market for several months and already has been included in the *curricula* of many private teachers, conservatories and colleges of music. Price, $1.25.

Students' Concertos, Nos. 1 and 2, by F. Seitz, for Violin and Piano. A brand new edition of these famous compositions, so frequently used as recital material for advancing students, and mentioned heretofore in these notes as Concertinos, No. 1 and 2, has recently been added to the *Presser Collection.* Every violin teacher should know this splendid new edition. Price, 75 cents each.

Stories to Sing To, by Gladys Taylor. A method for inculcating a sense of pitch in tiny tots of kindergarten age by means of two little stories in which the cries of animals and the sounds of bells are introduced. This is a unique and most interesting little book. Price, 60 cents.

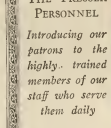
Save a Dollar

Your opportunity to secure 24 fine editions of THE ETUDE MUSIC MAGAZINE for $3.00 is here. The last date on which the special two-year money-saving price will be accepted is Monday, April 15, 1929, at twelve o'clock noon. Why not place your own subscription for one year if you wish and do a favor for a musical friend not familiar with THE ETUDE MUSIC MAGAZINE by entering his name for one year? You will be doing him not only a real kindness but will be giving him a real musical help.

Bring this two-year special one dollar saving rate of $3.00 net to the attention of your musical friends. They cannot make a better musical investment.

Changes of Address

If you desire the address changed on our Etude list, be careful to give both your old and new addresses. Our files are arranged geographically by state, town and name, and unless we have both addresses delay in locating a subscriber must ensue.



THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily

Miss Margaret M. Hillyard, almost from the time she was old enough to be in business, has been giving her services to the music industry. Previous to coming with the Theodore Presser Co. in January 1911, Miss Hillyard was cashier of the J. E. Ditson & Co. music dealers and Philadelphia branch of the Oliver Ditson Co. Upon the discontinuance of the J. E. Ditson & Co. branch, Miss Hillyard was given a position as an assistant in the Bookkeeping Department of the Theodore Presser Co.

In her unassuming, but ever faithful, manner she soon advanced in this department and since 1921 has handled what we please to term the Purchase Ledger work.

In maintaining the world's largest stock of music publications, conducting a great publishing business and rendering service to thousands of music buyers in all parts of the civilized world, there are many purchases of all kinds of music publications, supplies, printing, paper, binding, etc., and Miss Hillyard makes certain that every bill has been properly okched and figured. After an auditing has been made of invoices and statements there are many checks to be drawn and sent along with proper vouchers for the Treasurer's signature. Anyone viewing the work they make each month would quickly appreciate that these but indicate the great volume of business that permits such economical purchases as to make possible the most reasonable pricing of music publications and the granting of many liberal conveniences with regard to examination privileges, charge accounts and other conveniences benefitting our patrons.

Every piano teacher in America should teach piano by the class method

Because many piano teachers are finding that piano class methods hold many advantages over the individual method of instruction

The Great Piano Problem

FOR the past twenty years the great majority of piano teachers have been experiencing a gradual decline in their business. Year after year, the problem of keeping children interested in their piano studies until they reached a point where they could actually play, has loomed larger and larger upon the pedagogical horizon.

Of course, there was no single reason for this condition. There were many. Undoubtedly, the introduction and growth in popularity of the automobile and the radio has had much to do with it. But perhaps the biggest reason was that the individual method of teaching piano to children was too tedious and boresome to permit of enthusiasm.

Piano teachers today must face the facts. Those who have made an extensive investigation of the conditions in piano study as they have existed, are agreed that the reason for the increase in piano mortality has been the difficulty surrounding the various individual methods of instruction.

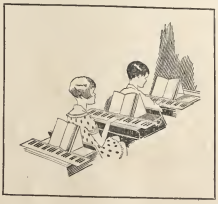
The New Idea—Class Piano Instruction

Indeed, a few years ago, it seemed that the piano teaching profession was to die a natural death. But gradually there evolved from the best minds of the profession a new idea. This idea may be familiar to some of you. But to the great majority it is unknown. It is called CLASS PIANO INSTRUCTION.

Teaching children to play the piano in classes is both educationally and psychology sound. Many of the great minds of the world were developed in classes that would have otherwise remained undiscovered, if they had depended for their education upon expensive private tutoring.

Public Schools Teaching Piano

The idea of Class Piano Instruction is sweeping the country. It is so successful in its methods of operation that today almost 400 cities in this country have deemed it wise to make piano study by the class method, an integral part of their system of public education.



Hundreds of piano teachers the country over have started their own piano classes. They have found it a great boon to their business. In its wake follow not only increased business, but the uncovering of a great number of talented pupils, who would otherwise have remained undiscovered.

Start Your Own Piano Classes

Perhaps the most important and most necessary thing at this moment for the piano teaching profession is that every piano teacher in this country start his or her own piano classes. Many of the leading men and women in music have come to regard Class Piano Instruction as the salvation of the piano teaching profession as well as of the piano industry.

We urge and advise the piano teachers of this country not only to investigate the whys and wherefores of Class Piano Instruction, but also to start piano classes of their own. There are no mysteries in Class Piano Instruction. It is both sound and easily started.

Information Available

The National Bureau for the Advancement of Music, located at 45 West 45th Street, New York City, has an abundance of material dealing with this—the most important development in the history of music. The Bureau will be glad to send you literature which will describe in detail the methods of operation which are proving so successful both in the public schools and with private teachers. The finest thing that could possibly happen both to the piano teaching profession and to the piano industry would be to see the starting of piano classes by every piano teacher in America.

Write today for this literature.

It means much to you.

NATIONAL PIANO MANUFACTURERS ASSOCIATION, 247 PARK AVENUE, NEW YORK